BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE INFLUENCE OF THE FRENCH FARCE AND THE COMMEDIA DELL' ARTE UPON MOLIÈRE

by

Eugene Joseph Blackman

(B.S. in Ed., Boston University, 1947)

submitted in partial fulfilment of the

requirements for the degree of

Master of Arts

1947

Approved

by

First Reader Irving H. White by G.E.W.

Professor of English

Second Reader George E. Washburn

Professor of French

Table of Contents

Introduction 1

I. The French Farce 3

Origin 3

Subjects 5

Representation of Marriage 6

Dupings 8

Physicial Comedy 9

Comic repetition 10

Performers 13

II. The Commedia dell' arte 15

The Character of the commedia dell' arte . . 15

Actors 16

Repertorio 17

Type Characters 18

Situations 22

III. Molière's Early Contact with the French Farce and the Commedia dell' arte. 26

The Pont-Neuf. 26

Theaters in Paris. 27

Scaramouche 27

The provinces. 28

First Attempts at Dramatic Authorship.. . . 32

IV. Type Characters in the Plays of Molière. . . . 35

Fathers and Husbands. 35

The Shrewish wives 50

The Doctor 55

The Servants. 60

The Lovers 67

V. Popular Comedy in the Plays of Molière . . . 70

Physical Comedy 70

Vulgarity 77

Mumbo Jumbo 83

Comic Repetition. 83

Mistaken Identity and Disguises 87

Intrigue. 88

Conclusion 91

Abstract 93

Bibliography. 97

Introduction

Though the plays of Molière are, generally speaking, masterpieces of world drama, they follow basically a set formula for the development of the plots and maintain in their dramatis personae a monotonously fixed set of characters who aid in the resolving of the plots. In the plays of character, even M. Jourdain, Harpagon, Tartuffe, Arnolphe, and Argan are representative of types interesting to society.

In his combining type characters and popular incident, Molière, it seems, has drawn from a drama existing before his literary achievements began -- a drama whose life is based chiefly upon the rare combination of well-defined fixed characters and lively fixed situations. That drama is the early popular comedy of France and the early popular comedy of Italy, the farce and the commedia dell' arte -- drama close to the soil and close to the people.

That Molière has been influenced by both genres is a fact which has been affirmed by many critics of dramatic literatures. It is the purpose of this writer to illustrate fully the influences of the aforementioned types on Molière. The method this writer will use will be that of showing concretely the elements of which the French farce and the Italian commedia dell' arte were made and the use of those elements by Molière

in his writing of his plays. This writer's method includes the comparing of texts, characters, and situations of the farce and the commedia dell' arte and the plays of Moliere.

This writer will not dwell on the history of the drama of France and Italy or on the life of Molière; he will, however, use those historical and biographical facts which help to show the extent of the influence of the farce and the commedia dell' arte upon him.

Chapter I

The French Farce

One of the most characteristic products of the later Middle Ages and of the earlier Renaissance is French farce -- full of frank fun, of exuberant joyous gaiety, of vivacious realism and of reckless vulgarity, often robust beyond the borders of decency, and not infrequently insinuating a pungent satire of social conditions. Sometimes it is a monologue like the boastful confession of cowardice made by the Frank Archer of Baignolet. Sometimes it is a simple dialogue of give-and-take repartee, punctuated with the slap-stick. Sometimes it is adroitly contrived with an ingeniously recoiling intrigue, as in The Wash Tub. The masterpiece of the species is the imperishable Master Pierre Pathelin (written about 1470), which is prodigal in joyous situation.[1]

Farce is comedy reduced to commercialism. "The best farce .....gives the maximum of amusement for the minimum of intellectual effort."[2] Farce according to the etymologists is a word derived ultimately from the Latin farcio, "I stuff," so that farce means that type of drama "stuffed with low humor and extravagant wit."[3] In French drama, however, "stuffing"

---

1 Brander Matthews, Molière (New York, 1926), p. 48

2 Kathleen Marguerite Lea, Italian Popular Comedy, vol. I (Oxford, 1934), p. 185

3 Allardyce Nicoll, The Theory of Drama (New York, 1931), p. 87

implies rather that the farce, being a short comic dramatic interlude, was itself stuffed in between longer portions of the serious mystère.

Into the course of the stories of the miracles and the mystères were inserted scenes of a burlesque character representing the popular manners of the day and often containing touches of popular satire which could not fail to have an irresistible charm for the vulgar audiences before whom they were uttered. Usually, and especially at first, these droll scenes were given to personages who belonged to the mystère or the miracle itself; thus Noah's wife would act the shrew in the Mystery of the Flood; in that of the Shepherds, these personages had their scenes of rustic life; and even in the portentous play of the Doomsday, the fiends and the souls of sinners contrived to draw many a hearty belly laugh from the audience.

In time the burlesque elements, the farcical interludes, were separated from the rest of the religious plays. This new genre, a secular type of play, became mere scenes of everyday life, acted in caricature with little art or finish.[1] In a short play there is usually no time or opportunity for the broader display of character and of plot; farces, remarkable for their freedom and often for their wit, came rapidly to

---

1 "The French Drama at the Beginning of the Sixteenth Century," Retrospective Review, Vol. 18, August, 1854, p. 398.

deal only with exaggerated, and hence, often impossible, comic incidents with frequent resort to mere horseplay. In general, the farce depends upon the coarsest and rudest of improbable incongruities, confusions, coarse discoveries and physical combat.[1] This type, closely akin in spirit to the earlier fabliaux, makes broad fun of the middle class and its failings, without any intention of teaching or moralizing.

The variety of subjects is infinite -- a popular story, an ancient fable or a contemporary adventure; anything served for the maker of farces.[2] Some of the subjects used by the writers of farce are too coarse and vulgar to allow minute description. Advice to the Bridegroom consists of a dialogue between two persons -- a husband-to-be and a doctor who is lecturing to him on the best way to manage a wife. The advice the doctor gives the bridegroom is: "When you are ready to retire, your wife should already be in bed"; and "Sleep facing your wife, for there is no greater outrage than for a woman to turn her back on you." In another farce the basic situations are those of a wife complaining of the impotencey of her husband and that of her mother and father examining naively the condition of the son-in-law. In another farce, a young woman of rather free life makes a confession to a priest. The

---

1 Nicoll, p. 214

2 Retrospective Review, p. 398

remarks are not of the most refined character; but they are representative of the type which proved highly enjoyable to the spectators.[1]

Comic writers throughout the ages have treated with irreverence the role of the wife in the domestic situation. Even in the early French farce the wife has acted as a shrewish Maggie to her hen-pecked Jiggs. Marriage has been a frowned upon institution with the woman painted as the evil of mankind. The farce, Colin who Praises and Curses God in One Breath Because of His Wife, presents a wife who nags her husband constantly to provide her with money and more money so that she may indulge in personal luxuries. When the husband is unable to satisfy the desires of his wife, the wife is only to happy to seek an amant who is more capable of showering upon her the craved attention and the welcome money.[2] The Old Lover and the Young Lover and How Little Women are Worth reflect, too, a cynical attitude about the worth of woman. In the former the view of the young lover that women are angels who deserve whatever worship is given them is quickly dispelled by the views of the experienced old lover that women are the incarnation of the devil and that hard as one may look, goodness and worth cannot be found in any woman[3]; in the latter it is shown that woman does possess the capability of loving,

---

1 Ibid., p. 400

2 Louis Petit de Julleville, La Comedie et les moeurs en France au Moyen Age, (Paris, 1886), p. 306

3 Ibid., p. 288

but loving not with faithfulness, loving rather only to receive sexual gratification.[1] The road of marriage, in Pilgrimage of Marriage, is represented as being a hazardous one. Marriage is a road one may travel; but it is a road man can leave only after death takes him.[2] Marriage is a hampering institution frowned upon by man because of the duplicity of woman -- her faithlessness in love -- and because of her desires for luxury and her nagging to receive them.

In Pathelin, for instance, Guillemet, Pathelin's wife, is unhappy over her lot.

> Pathelin sits in bed reading while his wife, Guillemet, sits mending an old dress.
>
> Guillemet: You have nothing to say now, I suppose, have you? ..... While I needs must mend rags a beggar would be ashamed to wear -- and you a member of the learned profession -- a lawyer! ... I'd give something rare and costly for a new gown. Heavens knows I need it!
>
> Pathelin: So you do.....Ah, if only I could get clients. I know my law well enough yet. There is not one who can beat me at the finer points.
>
> Guillemet : A fig for it all. Of what good is it? We are all but starved -- and as for clothes....look! (She holds up the dress she is mending.)[3]

Le Cuvier (The Wash Tub) presents another domestic situation in which a husband suffers from the machinations

---

1 Ibid., p. 297

2 Ibid., p. 307

3 The Farce of the Worthy Master Pierre Pathelin, translated by M. Jagendorf; Barrett H. Clark, World Drama, vol. I, (New York, 1933), sc. i, p. 338

and the naggings of both a vixenish wife and a shrewish mother-in-law. "Do the housework. Milk the cows. Wash! Scrub! Cook!" Jacquinot, the husband is told and is supervised in the execution of the tasks by either the wife or the mother-in-law. One day under protest the husband is forced by the two to sign an agreement containing a long list of duties that he must perform -- duties including practically all the housework. He cannot object because the women are too powerful for him. One day he is helping his wife wring out the clothes (one of his duties). Out of a spirit of revenge, he lets go and the wife falls into the wash tub. To get out of the tub she needs his help. But he can't help her; for after scanning his list, he finds that helping his wife out of the tub is not one of the duties listed thereon. Wife and mother-in-law both plead with Jacquinot to be a good husband. He consents only after the two yield to his wishes and promise to be obedient women. [1]

In addition to farces of love, marriage, shrewish women, hen-pecked husbands and nagging wives, there were farces dealing with the dupings of trusting husbands by their wives or by the men who were seeking the love of the wives. The farce, Cornette, by Jean d'Abondonce which inspired Molière in scenes for The Imaginary Invalid and George Dandin presents a wife who is constantly trying to cuckold her husband because of her desires to receive the attention of younger, more attractive

---

1 Karl Mantzius, A History of Theatrical Art, vol. II, The Middle Ages and the Renaissance (translated by Louise von Cossel), (London, 1905), p. 134

men.[1] In an early farce a wife sends her husband to fetch some wine so that she may be left alone with her amoreux. The husband keeps returning to ask questions about the location of the wine and keeps disturbing the progress of the love-making. In another farce the lord of the Manor sends the husband of one of his pretty villagers on an errand so that he may enjoy the society of the wife; the husband, aware of the desires of the lord, goes to the manor rather than on the errand and has a lusty affair with the seigneur's wife.[2] Then there is the farce about the Miller, derived from a fabliau of Rutebeuf. This farce served as a comic interlude before the performance of Saint Martin and treated of the duplicity of a parish priest and the wife of a dying Miller. It is by no means the worst type of farce; it is coarse and quite representative of the populer dramatic taste. The Miller on his death-bed accuses his wife of constant infidelity. The priest steals into the house; and he and the Miller's wife anticipate in expressions of undisguised coarseness the death of the husband which will enable them to enjoy their love undisturbed. Even now they take a small advance on their future pleasures.[3]

Not only does this farce treat of the type characters mentioned; it also illustrates the characteristic of physical

---

1 Petit de Julleville, p. 310

2 Retrospective Review, p. 401

3 Mantzius, p. 127-8

comedy so inherent to the low humor of the early French farce. The wife rather than trying to soothe the dying Miller takes every advantage of his debility by beating him mercilessly every time he says something she doesn't like.[1] In Pathelin the crafty lawyer, feigning illness, chases his wife and the draper around the room, threatening to beat them with a broom. When the wife fell down into the washtub, the French audience probably howled, too; for not only did popular comedy demand beatings, it demanded fallings and chasings, ridiculous action, and spouting of jargons (the using of incongruous, meaningless words and phrases or high-sounding Latin vocabulary). When the Draper appears at Pathelin's house, Pathelin, finding no time to get back into bed, gets hold of the broom, puts the frying pan on his head and begins to jump around, straddling the broomstick. Feigning illness and fever he says, "Au, au, au, come and raise my pillow. Stop the braying of that ass! Everything is black and yellow! Drive the black beasts away! Marma, carimari, carimara."[2] In the course of the action, Pathelin addresses the Draper in a preachy voice, "Et bona dies sit vobit, magister amantissime, pater reverendissime, quodmono brulis."[3] Even the Miller on his deathbed raves and swears and doesn't make sense.

The use of comic repetition was the source of a laugh or

---

1 Ibid., p. 127

2 Pathelin, sc. iii, p. 342

3 Ibid., p. 343

two by the audience of the French farce.

> Pathelin (to the shepherd in the court). Answer everything well and direct.
>
> Shepherd: Ba.....a
>
> Pathelin: Come, I am your lawyer, not a lamb.
>
> Shepherd: Ba.
>
> Pathelin: What's BA? Are you crazy? Tell me, did this man pay you money for your work?
>
> Shepherd: Ba.
>
> Pathelin (seemingly losing his temper): You idiot. Answer. It's I, your lawyer who is talking to you. Answer.
>
> Shepherd. Ba. [1]

In the same scene there is the comic repetition by the judge of the proverbial Revenons à nos moutons when issues are confused and when accusations are mixed. [2]

Another element in The Farce of the Worthy Maître Pierre Pathelin which is so characteristic of the genre is that of the duping by the vice character (in this case Pathelin) of the innocent cuckold (the Draper). Pathelin has succeeded in getting cloth from the Draper.

> Guillemet: Holy Virgin! Where did you steal it? Who'll pay for it? What kind of a scrape have you gotten into now. [3]

Pathelin tells her that he has gotten it through trickery from the Draper, ".....the king of asses, the Pope of Idiots, the

---

1 Ibid., sc. iv, p. 346

2 Foster Erwin Guyer, The Main Stream of French Literature, (Boston, 1932), p. 28

3 Pathelin, sc. iii, p. 342

chancellor of baboons -- our worthy neighbor, the long nosed draper, M. Joceauline,"[1] whom he has invited for dinner and for receiving payment of the goods. But instead of paying him for the goods, Pathelin intends to cheat him.

> As soon as he comes and asks for me, swear by all the Saints that I've been in bed here for the last two months. Tell him in a sad voice and with tears in your eyes. And if he says anything, shout at him to speak lower. If he cries, "My cloth, my money," tell him he is crazy, that I haven't been from bed for weeks. And if he doesn't go with that, I'll make him wonder whether he is on earth or in hell.[2]

It is by no means the bright and pleasant sides of life which these old farces drew to light. On the contrary, they passed in review all the vices: falsehood, deceit, adultery -- everything -- and described them in the crudest matter-of- fact way. The popular audience found in the farce all kinds of coarse cuckold stories, comical love adventures of clerics, quarrels between lawyers and shopkeepers, who tried to outwit and cheat each other by all kinds of knavish tricks. Who of the spectators did not know such characters as ill-tempered, unfaithful wives, foolish hen-pecked and deceived husbands, hypocritical priests, greedy after those things they feigned to condemn, cunning lawyers, avaricious tradespeople, artisans, schoolmasters, and physicians.[3] The farce affords a great variety of characters to the performers. Each class of society

---

1 Ibid., p. 343

2 Ibid., p. 342

3 Mantzius, p. 125

was represented in nearly all its types -- light caricatures drawn in a few bold lines which gave no occasion for deep study of character, but allowed the actor to make use of his observations of every-day life, of gestures and accents, which strikingly reminded the spectator of the class to which the character belonged; in short, variegated superficial pictures of real life.[1]

Though many figures in old farces may resemble each other and scarcely differ in anything but their name, we see distinctly that the ruling principle is to copy the characters of real life.[2] The sole object of the performers of these farces was immediate laughter, fun for its own sake. They shrank from nothing in their efforts to arouse laughter. The farce-actors, whether in the capital or in the country, could perform anywhere and at any time. They had only to set up a platform and to hang a curtain at the back of this bare stage; they needed no scenery, scant furniture and few properties. They relied on themselves, on their native ability as fun-makers, on the accumulated traditions of their craft. They were ready to appear as soon as they had thrust their slap-sticks into their girdles and had smeared their faces with flour (just as their modern equivalents, our negro-minstrels, smear their faces with burnt cork).[3]

---

1 Ibid., p. 137

2 Ibid., p. 138

3 Matthews, p. 48-9

Farce, then, is "the nonsense of comedy," [1] paralleling in spirit that of the fabliau, having for its object the portrayal of the happy, yet vulgar, side of private life, [2] its characters representing nearly all types in contemporary society, and its action being joyous and gay and full of movement and physical combat.

---

1 Trollope, Henry M., The Life of Molière, (New York, 1905), p. 196

2 Brander Matthews, The Development of the Drama, (New York, 1903), p. 54

Chapter II

The Commedia dell' arte

"The commedia dell' arte is art and it is psychology. It is a theatre of all people, of all arts, of all moments when life wings up out of drab reality." [1] It is a theater of music, and dance, and song, of color, light, of plays on wagon stages, of festivals in streets, in courts, in great squares, on rivers, at weddings and funerals and coronations, of actors with and without masks and sometimes in extraordinary costume. It is a thing "that must be considered as theatre or not at all." [2] It simply does not exist, and never did, as written drama or as spectacle; it is a platform, actors and action. Its story used to be left out of histories of the drama. "Until very recently there wasn't even a fairly full account of it in the English language because it obviously couldn't qualify as dramatic literature. What else about it, the scholars asked, could be permanently important? Well, for one thing, the glorious spirit of it; and for another, the triumph of the actor as sheer creator." [3]

Its name as commonly translated -- the Professional Comedy

---

1 Joseph S. Kennard, History of the Literature of the Italian People, (New York, 1941), p. 239

2 Sheldon Cheney, The Theatre, (New York, 1929), p. 222

3 Ibid., p. 222

or the Comedy of Improvisation or the Comedy of Masks -- offers a clue to its essential theatrical quality. It is the professional's theater, the work of the members of a craft; not only must the player be professional in today's sense of the word, but he must be so experienced an actor that he can improvise his part with nothing more than an outline of the scenes in his mind. There literally was no text of the play for the actors of the Professional Comedy -- merely a scenario tacked up backstage. A subject was chosen, characters conceived and named, the relation of one to the other was determined, and situations were clearly outlined. The material was divided into acts and scenes; the situations were made clear together with the turn of the action and outcome of each scene. With this general outline (scenario or canvas) the professional actors heightened, varied and embellished their parts as their genius might suggest. The necessity for smoothness, constant surprise, clearness called forth histrionic abilities.[1] The actors had to find the proper words to make the tears flow or the laughter ring. The dialogue had to go like a merry ball game or spirited sword play, with ease and without pause. Such parts required actors to make a serious study of the parts. The actors took pride in their achievements and subjected themselves to great discipline in behalf of their art. The parts of great actors were stamped with individuality; for these comedians through their

---

1 Martha Fletcher Bellinger, A Short History of the Drama, (New York, 1927), p. 153

art gave pieces which were worthless, great value.[1] Because characters in the plays of the commedia dell' arte were types, these comedians assumed their parts for lifetime, inventing their own lines and perfecting the characters which they play - ed.[2]

Each actor according to type had a repertorio, or stock lines, endearments for love scenes and curses for quarrels, clever lines to titillate the ears of the courtly spectator.[3] The Lover, for instance, might use the stock speech, "My heart is the anvil that resists the hammer-stroke of your obstinacy; my breast is marble, agate, to withstand your fire; my bosom is ice, but ice so hard that your flames cannot melt it, and you are a fury for my torment in the realm of love,"[4] in answer to a rejection from his loved one; or in a fit or jealousy he might say, "I am jealous because I am in love, O strange mutual revulsion! The fires of love are conjoined with congealing jealousy that they slay me simultaneously, and my passion by reason of these two torments is suffering by which I am frozen without, while within a burning fever consumes my vitals."[5]

The comedian of the sixteenth century Italy made up his part as he went along following the basic action of the scenario.

---

1 Ibid., p. 154

2 John Gassner, Masters of the Drama, (New York, 1945), p. 170

3 George Freedley and John A Reeves, A History of the Theatre, (New York, 1941), p. 73

4 Lea, p. 105

5 Ibid., p. 105

He knew the general aim of the scene; but he didn't know what his fellow actors were going to say. The seasoned actor, as a result, had at his fingertips traditional snatches of dialogue tried and tested through the years of acting; form gags and bits of standard buffoonery. Yet no two performances of the same scenario were alike.

Facial display and expressions were worthless; for the actor wore a mask. The mask and the costume of the actor represented a traditional figure to the crowd. The actor had to get his fun "within the character, building it out, caricaturing it, making it witty in its repartee and an object of mirth in its runnings-away, fallings-down, its mistakes, its blindness, its perverse misunderstandings, its impertinences." [1]

An actor in the commedy-of-masks chose a type character to portray and made it his for life, never playing another. In every piece, regardless of the plot, the actor still was the ponderous pedant or the intriguing rascal. He always kept the same name, the Doctor or Pulcinella. The old women's parts were taken by men; and the young women, Isabella or Leonora, did not wear masks. In a company of actors the younger performers played the lovers' parts.

The characters in the commedia dell' arte were "as rigidly fixed in appearance and in mode of action as the king, the bishop or the knight in a set of chessmen; and yet, as in chess,

---

1 Cheney, p. 223

with these unvarying figures" it was possible to obtain inexhaustible results.[1] The Valet, the pillar of Italian comedy, went by the common name of Zanni, a name which has been explained as being derived from Sannio, the fool of the Roman mimes. He acted under many special names; and in his whole appearance and character he is the leader of the intrigue.[2] The servetta (Colombina or Franceschina) kept close to the earth. She had a ready and none too squeamish word for everyone. In love speeches to her adorers she parodied ludicrously enough her mistress' romantic flights.[3] Alecchino (Harlequin) is the "boob" -- the stupid fellow, the butt of all jokes, a tool of the other characters. In the seventeenth century at the hands of Domenico Biancolelli, Alecchino became a brilliant wit, a jester "whose sudden repartee was devastating to his fellow characters."[4] Pedrolino (Pierrot) is just the opposite of Alecchino; for when Alecchino was the dope, Pedrolino was the sly, malicious character fond of using him (Alecchino) as his tool. But when Alecchino became a wit, Pedrolino became the stupid fool. Pulcinella is an amiable rogue, a great practical joker and a buffoon, represented as having a huge hook nose and playing a part which consists of witty blunders. He may have in reserve some short comparisons, "likening Love to a pig or an

---

1 Matthews, Moliere, p. 55

2 Mantzius, p. 252

3 Winifred Smith, The Commedia dell'arte, (New York, 1912),p.5

4 Glenn Hughes, The Story of the Theatre,(New York, 1928),p.110

ass, for example, or lovers to animals, and such base things as would occur to a natural buffoon. He may play upon words in a gross-witted way or enter with a speech, a salutation or other drolleryso long as it is base and absurd in manner." [1] Messetino is an idiotic clown. Brighella is always an unscrupulous bandit and a father of intrigues. Scapino is closely akin to Brighella; he later finds his way into French drama when he is adopted and immortalized by Moliere. Pantalone is the greybeard, the conservative father who is ever-present and ready to break up his son's love affair and separate him from his mistress. [2] Then, there are the two innamorate with the same number of innamoratte. The men are called Ottavio, Flavio, Florindo, Polidorio, or Virginio. The lover is usually handicapped by parental opposition or occasional rivalry of his own father for the hand of the lady. Or sometimes he may be the lover of the old man's wife. The actor had to be well-read and well-mannered; he had to have an elegant Tuscan pronunciation of the Italian language (cf. Oxford accent); he had to be well-dressed and have with him a tiny copy of Petrarch -- a sine qua non for all lovers of the period. [3] Then, there was Gratiano, playing sometimes the Doctor and other times the Pedant. The man is "well-read and has a touch of poesy; what book in the

---

1 Lea, p. 95-6

2 Hughes, p. 111

3 Freedley and Reeves, p. 73

vernacular has not found its way into his collection is perhaps not worth much." [1] When he speaks, it is more often than not in Latin; and he delivers a speech that might be written down for print. To round out the cast of characters of a play of the commedia dell' arte, the Capitano must be mentioned. The Captain is the boastful, bragging regular army soldier, proud of his exploits and anxious to tell of them. Like the Miles Gloriosus, he, too, is brave of speech but cowardly in times when he could prove his bravery.

All types were invariably represented in the unfolding of the plot of the plays presented by the actors of the commedia dell' arte. The plots were concerned mostly with disgraceful love intrigues, clever tricks to get money or to outsmart a simpleton. There were always the same long lost children, the same plotting maids, bragging captains, aged fathers and wily widows. "There was a considerable diversity of incident, such as night scenes, in which the hero was mistaken for the villain; and risque situations -- the representation of fire, shipwreck, and the like which served as a pretext for allowing actresses to appear naken on the stage." [2] In Innocence Restored, Doralice, the young wife of Horatio, in an effort to help Rais, the Turk, changes clothes with him and disguises herself as a Turk. [3]

---

1 Lea, p. 28-9

2 Bellinger, p. 154

3 Lea, vol. II, p. 577

The dialogue and situations of the commedia dell' arte were as vulgar and coarse as those in the French farce. In The Portraits, Leandro, disguised as a nymph, is nearly raped by the Zanni, who tries to get familiar with him on the stage and later invites him into his hut. When Zanni's wife, Nespola, later finds out that Leandro is an attractive young man, she tells him that she is madly in love with him and that there is no reason why they can't enjoy each other in every way. [1]

The faithful Doralice in Innocence Restored allowed no man, not even a servant, in her house while her husband was away, in order that she avoid suspicion. Fabrito, jealous of Horatio, tries to break up the marriage of the two by telling Horatio, who has just returned, that Doralice was fickle and that he, Fabrito, slept with her. By the aid of the intriguing Zanni, Fabrito enters the house of Doralice. While in the house, he steals a ring from Doralice -- a ring which he tells Horatio Doralice gave to him as a token of her love. He describes to Horatio the inside of Doralice's house as further proof that he has been there under circumstances of intimate relations. And as crowning evidence that she has allowed him to make love to her, Fabrito describes the mole which Doralice has under her breast. Horatio loses faith in his wife and falls victim to the deceitfulness of Fabrito. [2]

---

1 Ibid., p. 561

2 Ibid., p. 573-9

In The Magic of Pantalone, there are the traditional long lost children.[1] In The Doubles According to Plautus (a scenario paralleling the earlier, The Menaechmi) there are cases of mistaken identity, hearty beating of the comic characters, and frank interludes with courtesans.[2] The scenario, The Three Cuckolds, shows wives deceiving husbands and husbands deceiving wives. It is a play of many quarrels, dupings, beatings, shoutings and fallings.[3]

Whether the plays are moral or not, they represent the lives of the people who saw them acted. In general, the material of the Italian commedia dell' arte is based essentially upon intrigue and comic situations. There are ever-recurring scenes of recognition, which in the last act solve the complicated plots in an easy way. The plotting valets and the maids who follow their masters like shadows are direct descendants of the Greek and Roman slave.[4]

The pieces were short; and gesture largely supplied the place of words. Action was the life and soul of every piece that was played. To make a dramatic show lively and amusing was the only end kept in mind by the actor.[5] For this purpose the actor had stock jokes (burla) which he used in the presenting of the play. "Pantalone and Burattino come in squabbling over

---

1 Ibid., p. 587-90

2 Ibid., p. 582-4

3 Ibid., p. 586-8

4 Mantzius, p. 125-6

5 Trollope, p. 72-3

a cooked fish. One says he hooked it; the other, netted it; one, cooked it. But who shall eat it? They decide that whoever shall recount the more edifying dream shall have it. As they sleep, Coviello comes in and eats the fish. When they awake and find him near them, the appoint him judge of the dreams. Pantalone says that he has been to heaven where his neighbor ate up the fish and he never tasted it. Burattino has been in Hell where someone devoured it under his very nose to spite him. Coviello makes them both keep quite still and then says that since neither was likely return from those parts it seemed a pity to waste the fish; so he has eaten it." [1]

The performers of the commedia dell' arte simplified the problems of scenery by choosing for the place of action of their plays an open square at the meeting of several streets. As the comic characters were quite often acrobats as equally able to amuse by their agility as by their wit, they were able to scale balconies and make flying leaps through the windows. "In one or another of these houses most of the characters of a play were supposed to reside, thereby giving them occasion to meet in the square as frequently as exigencies of the plot might demand; and here the actors were conforming to the customs of southern Italy, where the inhabitants are still to be seen carrying on all the affairs of life in the open air -- talking eating, and even courting." [2]

---

1 Lea, p. 505

2 Matthews, Moliere, p. 55

The plays of the commedia dell' arte are moved along with the "speed of lightning and the noise of Pandemonium. The house was consumed with shrieks of laughter, like the tumult of a whirlwind. It was all lovers' intrigue, complicated by disguises, kidnappings, unexpected returns, impersonations and suppositious infants. Retorts, misunderstandings, character-sketches, jests, caricatures, blows and kicks were their stoci in trade. They groped about in the dark and ran into one another and fell down. They mutilated words. They put out their tongues, rolled their eyes, made grimaces.[1]

The commedia dell' arte, then, was not a type of drama but rather a form of acting -- the plays, low in quality, being merely "vivid descriptions of character types and contemporary manners suspended on plots of farcical intrigue,"[2] depending rather on speed and variety of action, coarse humor, lively wit, pungent dialogue and buffoonery, than on plot development, and being sustained by actors playing and perfecting continually a type character chosen to be maintained and studied for life.

---

1 Cheney, p. 233

2 Gassner, p. 170

Chapter III

Molière's Early Contact with the French Farce and the Commedia dell' arte

Both genres, the farce and the Italian-acted scenario of the commedia dell' arte, enjoyed great popularity in the France of the days of Moliere -- during his youth and even during the period in which he reached great heights as a comic dramatist. And because they both served as a source of popular entertainment, it is not uncommon that Molière should have come into contact with these types early in his life.

Perhaps Molière was first introduced to the theatre by watching during his boyhood the performances at the Pont-Neuf in Paris -- the Paris where the cardinal's musketeers fought for an unlucky throw of the dice or a lady's smile: the Paris of ill-smelling streets upon which market women cried their wares, upon which poets recited their pasquinades, upon which clowns grimaced and acrobats tumbled amidst the gaping crowds. "There, in the throng of artisans, students, valets, swash - buclers, grisettes, and wenches, he (Molière) idled away many an hour; for according to tradition, he acquired his first taste for comedy on the Pont-Neuf. Each quack had a troup of mountebanks to draw him custom. The plays they gave upon the crude stages were screaming farces, with swaggering bullies or thieving servants as heroes, with wives who deceived their husbands

as heroines; rough frameworks, or canevas as they were called, the actors ready with supplying the lines; and these may easily have served as models for Molière's earlier work." [1]

In addition to the spontaneous types of performances he saw at the Pont-Neuf, Molière frequently saw the more polished performances of plays at the Hotel de Bourgogne and the Théâtre du Marais. Molière, having fortunately a grandfather who had a consuming passion for the theatre, was frequently taken by him to see performances at the Hôtel de Bourgogne. Moliere's father, however, did not share his father-in-law's love for the theatre; and fearing that too frequent an attendance at the theatre would divert the child (which it did), Molière's father asked the old man why he took the boy to the theatre so often. "'Do you wish,' he said with much indignation, 'to make him a comedia?' 'May it please Heaven,' the grandfather answered, 'that he become as good a comedian as Bellerose!'" (Bellerose was a famous comedian of the day.) [2]

In addition to seeing performances at the Hôtel de Bourgogne and the Théâtre du Marais, Moliere, visited often the Hôtel du Petit Bourbon, where a band of Italian buffoons held the boards, and Tiberio Fiurelli, whose stage name of Scaramouche is a word in many languages, was in his prime.[3]

---

1. Hobart C. Chatfield-Taylor, Molière; A Biography, (New York, 1906), p.8

2 Ibid., p. 9-10

3 Ibid., p. 11

There is a tradition that the transalpine actor was a friend of young Molière and gave him lessons in acting in the technique of the Italian stage which Molière came to admire quite enthusiastically. "The title page of the notorious libelous pamphlet Elomire Hypochondre.....gives a ludicrous picture of Molière taking a lesson from Scaramuccia, who, whip in hand, is forcing him to mimic all his grimaces." [1] And beneath the portrait of the famous actor of Italian farce, engraved by Vermuelin, may be read the following quatrain:

> Cet illustre comedien
> Atteignit de son art l'agréable manière.
> Il fut le maître de Molière,
> Et la nature fut le sien. [2]

Not only did Molière learn histrionic technique from the Italians at the Hôtel du Petit Bourbon; he also learned from them while travelling in the southern provinces of France from 1845 to 1858, where he shared with them playhouses and stages, each group presenting either on the same or alternate nights its own plays. Little is known of Molière's provincial Odyssey, except that the life that the strolling players lived was marked by hardships and constant toil. [3] While this period of his life is little known, it is conceded by critics as being the most important in his career as a dramatist. It extended from his twenty-fourth to his thirty-sixth year, bringing him a

---

1 Karl Mantzius, A History of Theatrical Art, Vol. IV, Molière and his Times (translated by Louise von Cossel), (London, 1905) p. 42

2 Arthur Tilley, Moliere (Cambridge, 1921), p. 56

3 Ibid., p. 9-10

wide and varied experience of life at an age at which he could profit by it, teaching him the craft of acting and what the public expected of the stage, and showing him that his success lay in the field of comedy rather than in the field of tragedy.[1]

Upon his return to Paris, Molière, under royal patronage, was assigned the Hôtel du Petit Bourbon, the hall used by the Italians. He was obliged to pay them an indemnity for the expense to which they had been put when they installed their theatre. Nor did he enter into complete possession. He could play only alternately with them; and he had to leave them the most popular days -- Tuesday, Friday and Sunday.[2]

Companies of actors of the commedia dell' arte had been flourishing for many years prior to the birth of Molière; for there are records of troupes visiting France dating from the middle of the sixteenth century. In 1571 a company of Italian comedians, called the Gelosi, came to Paris, became very popular, and remained for many years.[3] Perhaps the two most famous directors and organizers of troupes of actors of the commedia dell' arte were Flamanio Scala and Franceso Andreini. During the latter half of the sixteenth century, these two men achieved great success; they divided their time between the various countries of Europe but found that they received greatest favor in France, where "they enjoyed the patronage of kings

---

1 H. Ashton, A Preface to Molière, (Boston, 1927), p. 4-5

2 Ibid., p. 5

3 Bellinger, p. 177

and cardinals."[1] It was in Paris that they brought their art to its finest degree; and it was here that they shed their influence upon dramatic writers, in general, and upon one of the greatest dramatists of all time, Molière, in particular.

Molière was influenced by the Italians with whom he came into contact in his youth, in his travels and in his sharing with them the stage of the Hôtel du Petit Bourbon. The influence of the Italians was as beneficial to him as it was deep and enduring. It was from these exuberant fun-makers that Molière learned the trick of unravelling a story on the stage with gaiety, animation and liveliness.[2] He completely mastered the art of improvisation from the actors of the <u>commedia dell' arte</u>.

An anecdote which illustrates Moliere's power to improvise exists. While Molière was living at Pezenas, he had the habit of frequenting a village store. One day a girl who could not read came to him with a letter she had received from her soldier boyfriend. Unfortunately the letter was filled with trite phrases and hackneyed statements. In an attempt to put glamour and color into the ordinary communication, Molière invented wounds, convalescences, and rich girls in love with the hero. The poor girl suffered moments of depression and elation --- elation especially when the hero proposed to her at the end

---

1 Hughes, p. 112

2 Matthews, <u>Moliere</u>, p. 55

of the letter. Wanting to hear the lovely words again and again, the girl asked her friends to reread the letter to her. they, however, read it directly and sincerely. The girl in every case snatched it away from them after hearing the first few trite sentences and told them bluntly that they couldn't read half as well as the man who read it to her in the first place. [1]

Early in his lifetime Molière delighted in the presentations of the French farce-actors and their Italian rivals; and during his years of wandering through the provinces of the southern part of France, where the contact of the people with the Italians was frequent and the influence of the Italians strong, he had occasion to see the merit of the Italian methods.[2] Finding himself a member of a strolling company sorely in need of farces, he began to manufacture them. Naturally, he turned for his models to those he had seen in his youth -- the Italian scenarios of the Hôtel du Petit Bourbon and the canevas of the Hôtel de Bourgogne and the Pont-Neuf. [3] Though he himself was a man of education, he was not possessed of scholarly aloofness from the populace. "He did not affect to disdain what the ordinary playgoers approved; he was like Shakespeare in his willingness to begin by giving the spectators what they were accustomed to and what they liked; and when he commenced play-

---

1 Moland, Louis, Molière et la comedie italienne, (Paris, 1867) p. 250

2 Matthews, Molière, p. 58

3 Chatfield-Taylor, p. 52

wrighting, he unhesitatingly appropriated plots and principles from the commedia dell' arte." [1] A story arose even of his having stolen his plots from the widow of an Italian actor who had preserved her husband's scenarios. The legend was carried still further by numerous parallels of dramatic method, and in his earlier work, of theme, characterization, between his plays and the plays of the Italians. [2]

Molière does not pretend to be original; he borrowed freely -- plots, characters, incidents -- from authors living and dead. He got his "goods" wherever he found them. And like Shakespeare, he refashioned and revamped, and through his own particular dramatic genius got the stamp of greatness for formerly inferior and now-forgotten materials.

Molière's first attempts at dramatic authorship were of humble character consisting chiefly of simple farces such as those which he had seen had enjoyed such great popularity in the theatres of Paris. Of the earlier farces only two remain -- The Jealousy of Smutty-Face (written about 1650) and The Flying Physician (written about 1650, too). The former comes "very near to the description by Gaston Paris of a typical medieval farce. It is, he says, 'the representation in verse of a scene in private life; it is short and has few characters; it generally introduces us to the interior of a lower middle-

---

1 Matthews, Molière, p. 58

2 Smith, Winifred, p. 158-9

class household; and it especially delights in depicting the infidelity and deceit of women.'"[1] The early short farces of Moliere are written in the method of the canevas presented on the Pont-Neuf and in the method of the scenarios of the commedia dell' arte. They were mere outlines given to the actors who enlarged them on the spot, in the manner of the Italians, each one according to his own ability. The gist of the farce may have been Molière's, but the dialogue that has come down to this day was probably that of the actors who improvised in the manner of the impromptu presentations of the commedia dell' arte.[2]

Though in his earliest works he followed closely the traditions of the farce, his first long play, The Blunderer (1655), presented in Lyons, a city having long felt the influence of the Italian actors, was in reality founded on a comedy L'Inavvertito, by Nicolo Barbieri, a member of the company I Comici Fedeli, which paid three visits to Paris during the reign of Louis XIII.[3]

For his next presentation, The Love Tiff (1656), Moliere once again turned to the plays of the Italians, selecting this time a play with a complicated plot, L'Interesse by Nicolo Secchi.[4]

---

1 Tilley, p. 59

2 Trolloppe, p. 134

3 Tilley, p. 60

4 Ibid., p. 63

Molière's early plays, then, the short farces presented during his provincial Odyssey and his first two long plays, show his use of farce and commedia dell' arte materials. He saw early what popular audiences wanted and fed them the diet they desired. Throughout his career he showed the dramatic influences exerted upon him during his youth and during his travels in southern France. He readily combined elements of the farce and elements of the commedia dell' arte. The following chapters will attempt to show which of the elements of the farce and the commedia dell' arte he used most frequently and most successfully.

Chapter IV

Type Characters in the Plays of Molière

The characters of the early farces and of the scenarios of the commedia dell' arte resembled each other. Types of humanity in society were presented by the writers. It is in types of humanity that Molière himself was interested; and their delineation called forth his fullest powers.[1] It is interesting to note that the various types repeat themselves in many of his plays; for there are few plays by Molière which do not have in their casts of characters a head of the family (a husband or a father), his mate (a wife either faithful in her devotion or a wicked shrew), a pair or two of lovers, a doctor of medecine or a doctor of philosophy, and a worker of intrigue (a servante qui parle, a valet or merely an intriguing woman).

In this chapter the various types will be treated -- differences in types and the development and use of certain types will be noted.

Let us start with the head of the family. It is to be noted at the outset that all Molière's fathers and husbands are opinionated, domineering and selfish, reflecting merely the

---

1 Tilley, p. 306

types as he found them in the Italian comedies which he imitated.[1] The husband appears early in the plays of Molière. He is first seen in The Jealousy of Smutty-Face (c. 1650). Smutty-Face attempts to be domineering but fails because of the shrewishness of his wife; he quarrels readily and frequently, swears and acts jealously towards his wife -- not without reason, however.

It is in the School for Wives (1662), where we see the delineation of a character who is a husband-to-be, Arnolphe, rude, arrogant, self-opinionated and self-confident. Like so many of Molière's characters, he is obsessed by a fixed idea; he is convinced that the great majority of wives are unfaithful. In order to escape from what he believes to be the ordinary fate of husbands, he has adopted a young girl and has seen to it that she has been brought up in a state of ignorance. All she can do, and that is the essence of Arnolphe's philosophy of education for women, is pray, love her husband-to-be, sew and spin.

> Arnolphe: Shall I charge myself with the care of a witty wife, who talks of nothing but the ring and the drawing-room? who writes soft things both in prose and in verse, and whom the marquises and the wits visit, whilst under the name of madam's husband, I should be a saint that nobody calls upon? No. No. I'm not for a high-flown genius; a woman that writes, understands more than she should. I intend that mine shall not even know what a rhyme is.. In a word, I'd have her extremely ignorant; it's sufficient to tell you plainly, if she knows but how to say her prayers, to love me, to sew and to spin.[2]

---

1 Matthews, Molière, p. 285

2 School for Wives, I, i, p. 248

When he returns from a visit, he is conceited enough to think that Agnès, his ward whom he hopes to marry, has pined away for him and that his servants can hardly wait for his return. "They'll be very glad, I suppose, to see me after ten days' absence," he muses while waiting to be admitted. And once he sees his servant-girl, he asks her, "Was she (Agnès) melancholy after I went away?" [1] Much to his surprise, the answer is "No." His utter conceit and his fear of becoming the cuckold are seen best in Act III, Scene 2, when he gives Agnès advice on the duties of the woman in marriage and when he makes her learn the Maxims of Wedlock.

> Arnolphe: Put away your work, Agnès, that you may hearken to me. Hold your head up a little, and turn your face. There; look at me so whilst I'm speaking and be sure to remember what I say. Agnes, I intend to marry you, and you ought a hundred times a day to bless your fate, to consider the humble condition you were in, and at the same time admire my goodness, which from the low station in life of a poor country girl raises you to the honourable rank of a citizen's wife; to enjoy both the bed and the embraces of a man who has shunned all such engagements. ... Matrimony, Agnes, is not a trifling thing; severe duties are required of a wife. ... Your sex is merely dependent in that state, all the power is on the husband's side; though they're two parts of the same body, yet those two parts are by no means equal; one is the superior part, and the other is subordinate: the one is in all cases subject to the other that governs; and that obedience which the well-disciplined soldier shows to his general, the servant to the master, a child to his father, or the lowest monk to his superior, comes even very short of the tractableness, the submission, the humility, and the profound respect which a wife should have for her husband, her chief, her lord and master. As a probationer in a convent must know her duty by heart, so she that marries should do the very same; and

---

1 Ibid., I, ii, p. 249

I've a writing of great importance in my pocket, which will teach you the duty of a wife. I don't know the author of it; but it's some good body, and I'd have this be your only study. Hold. Let's see if you can read it easily.

(Agnès reads.)

Maxims of Wedlock, or the Duties of a Married Woman; together with her daily Exercise:

I. Maxim. She that enters into the state of matrimony, ought to remember, notwithstanding the train of admirers other women have nowadays, that the man who takes her, takes her only for himself.

II. Maxim. She ought not to dress herself, but according to her husband's liking. The care of her beauty is what concerns him only, and she should not regard though other people think her homely.

III. Maxim. Far be from her the study of ogling, beauty-washes, paints, pomatums, and a thousand ingredients that set off the complexion.

****

V. Maxim. Except such folks as pay visits to her husband, decency forbids her receiving any friend whatever; those people of gallantry that have no business but with the wife, are not at all agreeable to the husband.

****

VIII. Maxim. Those disorderly societies called assemblies, which always corrupt the minds of women, ought in good policy to be forbidden them; for there it is they contrive their plots against their poor husband.[1]

George Dandin deserves mention in the section treating of the husbands in Molière. He is perhaps the son of Smutty-Face; for his story runs parallel to that of the earliest of Molière's duped husbands. He, like Smutty-Face, is wracked with jealousy

---

1 Ibid., III, ii, p. 263-5

and contempt for his shrewish wife, Angélique, who, while accepting his protection and his money, indulges in illicit sexual pleasures with a younger, more attractive lover. George Dandin is a rich peasant -- a man of the soil. He is ambitious because of his wealth and conceited enough to believe that with all his shortcomings, his crudity, his lack of culture, he can hold in marriage a woman who despises him because of his low birth. George Dandin is a parvenu, a nouveau riche married to a woman who has rank.[1] George Dandin may be the son of Smutty-Face; he is, however, the father of The Bourgeois Gentilhomme, Monsieur Jourdain.

The fathers of Molière are more noteworthy than his husbands; they are ever-present, like the Pantalone of the commedia dell' arte, ready to break up love affairs,[2] impose their domineering will upon their families or engage in selfish pursuits. Like the husband, the father appears early in the plays of Molière. The first significant appearance of the father type is in the play The Flying Physician (c. 1650). Gorgibus, the father, objects to his daughter, Lucile, marrying Valere. Lucile feigns illness; and through the schemes of Sganarelle, Valère's valet, who disguises himself as a doctor, the two go off to the country per perscription of Sganarelle and live happily together.

---

1 Chatfield-Taylor, p. 338

2 Hughes, p. 111

In The Blunderer (1655) there are two fathers, each trying to effect a marraige, not of love but one of convenience to them, Pandolfe and Anselme. Pandolfe, a worthy citizen of Messina, has arranged that his sone, Lélie, should marry Hippolyte, the daughter of Anselme, his bosom friend. Unfortunately for the parental scheme, Lélie is in love with Clélie, a beautiful slave; and Hippolyte has bestowed her affections upon Léandre. [1] Neither Pandolfe or Anselme are noteworthy characters. They merely act in the tradition of the commedia dell' arte and aid in the comical intrigue of the plot.

'Sganarelle, the guardian of School for Husbands (1661), the father of Love's the Best Doctor (1665), the husband of Sganarelle or the Imaginary Cuckold (1660) and The Doctor in Spite of Himself (1666), and the husband-to-be of The Forced Marriage (1664), deserves special consideration. Molière gave the name Sganarelle to more than half a dozen characters in his plays; it is believed that he invented the word. "Etymologically, it means one who is undeceived to his own comfort; and both the sound and the appearance of the first syllable indicate that the name was meant to have an ungracious signification." [2] Sganarelle is narrow, hard and masterful; he is a domestic tyrant. [3] He personifies the ugly side of human nature, the side that is old, crabbed, morose, self-

---

1 Matthews, Molière, p. 60-1

2 Trollope, p. 168

3 Matthews, Moliere, p. 95

interested, ignoble and cowardly.[1]

Sganarelle first appeared as a clever servant in The Flying Physician (c. 1650) Sganarelle, a "French transliteration of the Italian word Zannarello, the diminutive of Zanni (a familiar form of Giovanni), is our English zany, a silly-John, or foolish clown in a play. In all other instances Molière's Sganarelle, even when endowed with the attributes of a French bourgeois and voicing the poet's own sentiments, was within this definition."[2] Though he first was a zany, in the later plays Sganarelle is thoroughly bourgeois, narrow, jealous and cowardly.

In The Imaginary Cuckold Sganarelle is the jealous husband ready to believe the worst of his wife; in School for Husbands he is tyrannical and self-opinionated. School for Husbands concerns a pair of brothers who act as guardians over two sisters whom they intend to marry. Ariste, the elder, gives his ward, Leonore, full confidence and every liberty, much to the disgust of Sganarelle, the younger, who jealously keeps Isabelle in strict seclusion. Isabelle triumphs over the suspicious Sganarelle and marries a more suitable mate.

> Sganarelle (To Leonore): For your part, you may go whither you think proper; (To Isabelle) but as for you, madam, if you please, I forbid your going.
>
> Ariste: Ah, brother, let's give 'em leave to go and divert themselves.

---

1 Tilley, p. 71

2 Matthews, Molière, p. 54

Sganarelle: I'm your servant, brother.

Ariste: Youth would..... .

Sganarelle: Youth is foolish, and old age is too sometimes.

Ariste: D'ye imagine there's any harm in her being with Leonore?

Sganarelle: Not, but I think it still better for her to be with me.

Ariste: But ------

Sganarelle: But her actions must be under my direction; in short, I know it's my interest to take care of them.

Ariste: Am I less concerned in those of her sister?

Sganarelle: Lack-a-day, every one judges and acts as he pleases. They have no relations, and our friend, their father, at his last hour, committed the care of them to us, enjoining both of us either to marry them ourselves, of (should we refuse that) to dispose of them at a proper age ; by this contract he meant to give us over them, from their childhood, the full authority both of father and of husband. That you took the trouble of bringing up, and I charged myself with the care of this: you govern your according to your own will, and, pray, give me leave to manage mine as I like best.

Ariste: Methinks ------

Sganarelle: Methinks, and I speak it aloud, that this is talking as I ought upon such a subject. You permit yours to flaunt about fine and tawdry: -- with all my heart. Let her have both a footman and a waiting-woman. I agree to 't. Let her gad abroad, love idleness, and be at liberty for the beaux to compliment. I'm well contented with it; -- but I'm resolved, mine shall live according to my fancy, and not her own; that she shall be clothed in a decent stuff, and wear black only on holy days; that staying at home, like a discreet person, she shall apply herself entirely to affairs of housewifery, darn my linen at her leisure hours, or else knit stockings for her diversion; that she shall not listen to the discourse of coxcombs, nor ever stir abroad without somebody to watch her. In a word, the flesh is weak, I know what stories are told to that

> purpose, nor will I wear horns if I can help it; and since 'tis her fortune to marry me, I'm resloved to be as secure of her person as of my own. [1]

In The Forced Marriage Sganarelle, aged fifty, thinks of getting married. After overhearing Dorimène say to her lover, "I do not marry out of love, his money alone makes me accept him -- how dull love is when there is not money -- and how necessary it is to try to get some. I have done so on the hope of being soon delivered from the dotard whom I take. He is a man who certainly will die before long. -- I shall not have long to ask of heaven the state of widow-hood. I doubt if he has six months in his stomach,"[2] he decides to break off the match. Dorimène's brother insists on the marriage or on a duel for satisfaction. Sganarelle, a coward, accepts "immediate matrimony in preference to immediate mortality." [3]

In Love is the Best Doctor Sganarelle is a widower who wishes to keep his daughter from marrying in order that she may live with him always.

In The Doctor in Spite of Himself, "having run the gamut of middle class stupidity and egotism, vain, cowardly, self-interested Sganarelle makes his final appearance in the title role. .... A sly drunken rogue of the people, this new Sganarelle, by trade a woodcutter, bears slight resemblance to his namesakes."[4] Sganarelle, the jolly woodcutter, beats his wife

1 School for Husbands, I, ii, p.211
2 Forced Marriage, I, ii
3 Matthews, Molière, p. 135
4 Chatfield-Taylor, p. 291

and caresses his bottle. Forced into the role of doctor, he acts his part well and brings about the union of two people in love.

Sganarelle started out as a character acting in the tradition of the Zanni of the commedia dell' arte. In Molière's hands he developed into a father type -- selfish, opinionated, tyrannical, foolish, cowardly. In his last appearance in The Doctor in Spite of Himself, he regains his Zanni characteristics and becomes once more a man full of the zest of living and full of the ability to weave intrigue.

In looking upon the gallery of portraits of fathers and husbands of Molière, perhaps the most outstanding by way of portrayal and significance to the writings of the playwright are those portraits of Monsieur Jourdain (Le Bourgeous Gentilhomme, 1670), Argan (The Imaginary Invalid, 1673), Organ (Tartuffe, 1669) and Harpagon (The Miser, 1668) -- four perfectly horrible fathers bent on destroying completely the life of their families -- the family life which, because of their indulging in their own whims -- revelling in pseudo-culture, hypochondria, fanaticism or miserliness -- is progressively and quickly disintegrating. They are all fathers possessed of complete selfishness, overbearing conceit, fanatical ambition, and tyrannical inclinations. They live only for themselves and use the family merely as a stumbling-block to further their own ends.

Each father attempts to arrange a marriage of convenience.

M. Jourdain, the social climber, will not allow his daughter, Lucile, to marry the man of little means whom she loves. Only when he is duped into believing that Cléontes is a Turkish nobleman does he permit a marriage to take place. Argan, the hypochondriac, feels that his daughter, Angelique, can just as easily marry a stodgy doctor, Thomas Diafoirus, as the man she loves, Cléantes. Diafoirus fits into the scheme of things better than does Cléantes, who is ignorant of the field of medecine. Orgon, so enamored with the display of religious fervor on the part of Tartuffe, plans to make him his son-in-law irrespective of the wishes of his daughter. And Harpagon, penny-pinching and scraping, would probably sell his soul and all he owned to the devil were it to mean the acquiring or the saving of a penny. He is only too willing to allow his daughter, Elise, marry Anselme, a man twice her age whom she does not love merely because Anselme will take her without a dowry.

Each father is more interested in his own pleasure than in his family. Jourdain, having acquired money, is bent upon acquiring culture and learning the social graces. He is a gross individual and shows his stupidity and ignorance in one of the most notable scenes of Le Bourgeois Gentilhomme.

> Jourdain: But now, I must commit a secret to you. I'm in love with a person of great quality, and I should be glad if you would help me write something to her in a short billet-doux, which I'll drop at her feet.
>
> Philosophy Master: Very well.
>
> Jourdain: That will be very gallant, won't it?

Philosophy Master: "ithout doubt. Is it verse that you would write to her?

Jourdain: No, no, none of your verse.

Philosophy Master: You would only have prose?

Jourdain: No, I would neither have verse nor prose.

Philosophy Master: It must be one or t' other.

Jourdain: Why so?

Philosophy Master: Because, sir, there's nothing to express one's self by, but prose or verse.

Jourdain: Is there nothing then but prose or verse?

Philosophy Master: No, sir, whatever is not prose, is verse, and whatever is not verse, is prose.

Jourdain: And when one talks, what may that be then?

Philosophy Master: Prose.

Jourdain: How? When I say, Nicole, bring me my slippers and give me my nightcap, is that prose?

Philosophy Master: Yes sir.

Jourdain: On my conscience, I have spoken prose above these forty years, without knowing anything of the matter; and I have all the obligations in the world to you for informing me of this. [1]

Argan revels continually in his hypochondria. He is happy only when he is ill and when his illness shows something tangible. His medical expenses, for instance, are tangible.

Argan: What pleases me in M. Fluerant, my apothocary is that his bills are always extremely civil. [2]

Orgon, infatuated with Tartuffe, has grown besotted in his

---

1 Le Bourgeois Gentilhomme, II, vi, p. 234

2 The Imaginary Invalid, I, i, p. 415

admiration for one who was unworthy of his trust. He is clearly and definitely a man who lacks common sense and, therefore, who loses his reason and behaves very foolishly, engaging in more worry over a worthless parasite than over his own family.[1] Harpagon's delight in life is money. In trying to marry his daughter off to man twice her age without a dowry, he has shown his miserly tendencies to a degree. Yet he shows that despite his love for money, he loves household comforts, too. He employs a steward, servants, horses and carriages. He plans to give a supper party in honor of Anselme. The scene in which he gives instructions to his servants for the party is one of the best in the comedy.

> Harpagon: Here, come hither all of you, that I may distribute to you the orders of the day and regulate your several employments. A little nearer, Dame Claude. To begin with you. .... The care of cleaning everything I commit to you: and above all, take care not to rub the furniture too hard, for fear of wearing it out. ..... You Brindavoine, and you Merluche, I confirm you in the charge of rinsing the glasses and serving the wine; but only when one is thirsty, and not in the manner of some of your impertinent footmen who must provoke people and put it in their heads to drink when they don't dram on 't. Wait till they call for it again and again, and remember always to mix a great deal of water with it. ..... As for you, daughter, you'll have an eye upon what is taken away, and take care there be no manner of waste. That's very becoming young women.[2]

He speaks to them all and chooses that Master Jacques, his coachman and cook, shall takes his orders last. This man ap-

---

1 Trollope, p. 364

2 The Miser, III, i-iii, p.146-7

pears dressed as a coachman, but when he is told he is to be spoken to as a cook, he quickly changes his clothes.[1]

Vanity causes M. Jourdain and Harpagon to aspire to a marriage with a younger woman. In the case of Harpagon, the young lady, Mariane, is in reality in love with his son, Cleante. But following the tradition of the commedia dell' arte, the father tries to get the girl away from the younger, more desireable man.

Overwhelmed by their consuming selfishness, Orgon and M. Jourdain are easily duped. Tartuffe fawns on Orgon as a parasite. He cringes before Elmire as he makes illicit love to her, the wife of the man who trusts him.

> Elmire: Good lack! how your love plays the very tyrant! What a strange confusion it throws me into. What a curious sway does it govern over the heart. And with what violence it pushes from what it desires! What, is there no getting clear of your pursuit? Do you allow one no time to take breath? Is it decent to persist with so great rigour? To insist upon the things you demand without quarter? To abuse in this manner by your pressing efforts the foible you see people have for you?
>
> Tartuffe: But if you regard my addresses with a favorable eye, why do you refuse me convincing proofs of it?
>
> Elmire: But how can one comply with your desires, without offending that Heaven which you are always talking of?
>
> Tartuffe: If nothing but heaven obstructs my wishes, 't is a trifle with me to remove such an obstacle, and that need be no restraint upon your love.

---

1 Trollope, p. 456

Elmire: But they so terrify us with the judgments of Heaven.

Tartuffe: I can dissipate those ridiculous terrors for you, madam; I have the knack of easing scruples. Heaven, 't is true, forbids certain gratifications. But then there are ways of compounding those matters. It is a science to stretch the strings of conscience according to the different exigencies of the case, and to rectify the immorality of the action by the purity of our intention. These are secrets, madam, I can instruct you in; you have nothing to do, but passively to be conducted. Satisfy my desire, and fear nothing, I'll answer for you, and will take the sin upon myself. [1]

Cleontes, disguised as a Turk, tries to realize his desire to marry the daughter of M. Jourdain by duping Jourdain. He makes Jourdain believe that he is endowed with the power of conferring a foreign title upon him. He send Coviel, his valet, to prepare Jourdain for the rites.

Coviel: In short, to finish my embassy, he comes to demand your daughter in marraige; and to have a father-in-law who should be suitable to him, he designs to make you a Mamamouchi, which is a certain grand dignity of his country.

****

Jourdain: All that perplexes me, in this case, is that my daughter is an obstinate hussy, who has took into her head one Cleontes, and vows she'll marry no person beside him.

Coviel: She'll change her opinion, when she sees the son of the Grand Turk; and then there happens here a very marvellous adventure, that is, that the son of the Grand Turk resembles this Cleontes, with a trifling difference. I just now came from him, they showed him to me; and the love she bears for one, may easily pass to the other, and -- I hear him coming; there he is. ..... He says that you should go quickly with him,

---

1 Tartuffe, Iv, v, p. 116

> to prepare yourself for the ceremony, in order afterwards to see your daughter, and to conclude the marriage.[1]

These father types -- M. Jourdain, Argan, Orgon, Harpagon, Sganarelle, Pandolfe -- are drawn in imitation of the grey bearded old men of the commedia dell' arte, displaying tendencies of vanity, tyranny, selfishness, and jealousy. They are ever-ready to break up love affairs and to impose their domineering wills upon their families. The type appears frequently in Molière, hardly a play not boasting of a father or a husband in the dramatis personae.

Like the father and the husband type, the shrewish wife type of the farce and the commedia dell' arte appears in Molière early.

Angélique, the shrew, appears first in The Jealousy of Smutty Face (c. 1650), loving her Valère in preference to her husband. In George Dandin (1668), a play following closely the plot of the early short farce, her lover is Clitandre; but for the name, he may have been Valère. Because George Dandin is a longer play, three acts, the development of the shrewish wife, Angélique, is fuller and clearer. But in either case, Smutty-Face and Dandin have the same sentiments toward her.

> When anybody has married a wicked wife as I have done, the best method he can take is to leap into the river head foremost.[2]

---

1 Le Bourgeois Gentilhomme, IV, v, p. 268

2 George Dandin, III, v, p. 214

Angélique despises her husband, George Dandin, and the institution of marriage.

> George: Is it thus you perform the vows you made me in public?
>
> Angélique: I? I didn't make them to you voluntarily, but you forced them from me. Did you, before you married me, ask me my consent, or if I liked you? You advised about it with my father and mother only; it's they, properly speaking, that married you, and therefore you'll do well to make your complaints always to them of the wrongs that may be done you. For my part, I don't think I'm bound to submit like a slave to your will; but will enjoy, by your leave, those happy days which youth offers me, make use of such dear liberties as the age permits, see the beau-mond a little, and indulge the pleasure of hearing fine things said to me. Prepare then for your punishment, and be thankful to Heaven that I'm incapable of doing anything that's worse. [1]

Martine is Sganarelle's difficult wife in The Doctor in Spite of Himself. "How right was Aristotle when he declared that a wife is worse than a devil." Martin isn't happy with her lot either and answers Sganarelle, "Cursed be that day and hour where in I took it into my head to say Yes." Whereupon Sganarelle retorts, "Cursed be the horrified notary who made me sign my ruin!" [2]

Sharing the views as expressed in the early French farce, Sganarelle says that marriage is all right but only while the honeymoon lasts. When Sganarelle beats her, Martine threatens revenge. She meets two servants, and learning that they are searching for a doctor of superior talent who might cure a girl

---

1 Ibid., IV, iv, p. 194

2 The Doctor in Spite of Himself, I, i, p. 397

who has suddenly become dumb, she tells of a young fellow, namely Sganarelle, who is a doctor in disguise and who will not admit his knowledge unless beaten.[1] Martine, though faithful in love (totally different from Angelique in this respect), is not one to take abuse without revenge. She lacks the wile of Angelique; for she is of the soil; and being of the soil, she is loud and every bit the equal of her husband.

Sganarelle: Come, let us be at peace with one another. Here, shake hands.

Martine: Yes, after you have beat me in this manner.

Sganarelle: That's nothing. Shakes hands.

Martine: I won't.

Sganarelle. Hey?

Martine: No.

Sganarelle: Sweet wife.

Martine: No.

Sganarelle: Come, I tell thee.

Martine: I won't do it.

Sganarelle: Come, come, come.

Martine: No, I'll be in a passion.

Sganarelle: Fie, 'tis a trifle. Come, come.

Martine: Let me alone.

Sganarelle: Shake hands, I say.

Martine: You have used me ill.

---

1 Guyer, p. 79

Sganarelle: I ask your pardon, let's see thy hand.

Martine. I forgive thee. (Aside) But thou shalt pay for 't.

Sganarelle: You are a fool to regard that; these are trifling things, which are often necessary in friendship, and five or six strokes of a cudgel amongst people who love another, only serve to whet the affection. Go, I'll be gone to the wood. (Exit)

Martine (alone): Get thee gone, whatever face I put on 't, I shall not forget my resentment, and I'm all on fire to find means of punishing thee for the blows thou hast given me. I know well enough that a woman has always about her wherewith to be revenged of a husband. But that's too delicate a punishment for my hangdog. I want a reveng that he would feel a little better; for this is not sufficient for the injury I've received. [1]

Béline of The Imaginary Invalid is a shrew neither like Angélique nor Martine. Her shrewishness is more subtle, more deadly in character. While Argan, the hypochondriac, is suffering from a complication of serious maladies, he is humored by Béline, his designing second wife, who hopes his end will make her the heir to all her husband's worldly goods. When Béline thinks Argan is dead, she reveals her true colors.

Argan is stretched out in his chair.

Toinette: Oh, heaven! oh, wretched! what a strange accident.

Béline: What ails you, Toinette?

Toinette: Your husband's dead?

Béline: My husband dead?

Toinette: Alas, yes. The poor soul is defunct.

---

1 The Doctor in Spite of Himself, I, iii, p. 400

> Béline: Heaven be praised. Here I am delivered from a grievous burden. What a fool art thou, Toinette, to be so afflicted at his death!
>
> Toinette: I thought, madame, that we should cry.
>
> Béline: Go, go, 'tis not worth while. What loss is there of him, and what good did he do upon earth? A wretch troublesome to all the world, a filthy, nauseous fellow, never without a clyster, or a dose of physic in his guts; always snivelling, coughing or spitting; a stupid, tedious, ill-natured creature; forever fatiguing people, and scolding, night and day, at his maids and his footmen.
>
> Toinette: A fine funeral oration.
>
> Béline: You must help me, Toinette, to execute my design, and you may depend upon it, in serving me, your recompense is sure. Since, by good luck, nobody is yet acquainted with the affair, let us carry him to his bed, and keep his death a secret till I have accomplished my business. There are some papers, and there is some money that I have a mind to seize on, and it is not just that I should have passed the prime of my years with him, without any manner of advantage. Come, Toinette, let us first of all take all his keys. [1]

The shrewish wife types appears as an outstanding character in three plays -- in The Jealousy of Smutty-Face (with the same character appearing in a longer version of the play, namely, George Dandin), in The Doctor in Spite of Himself, and in The Imaginary Invalid. In the first play the shrew frowns upon marriage and its institutions and is eager to make the cuckold of her husband; in the second play the shrew is loud, quick, sharp in her retorts, allowing her husband little chance of escaping punishment when her ire is aroused; in the last play, the shrew is a vicious devil, waiting for the death of her husband and planning the use of the inheritance.

---

1 The Imaginary Invalid, III, xviii, p. 462

The doctor -- the Gratiano type of the commedia dell' arte -- was used frequently and successfully in the plays of Moliere. Sometimes the type is that of the Doctor of Philosophy (the pedant); at other times it is that of the Doctor of Medecine. In all cases they follow the tradition of the fixed type derived from the Italian drama; they are proud and pedantic, quoting authorities, speaking a high-flown language and being self-centered and dull.

M. Jourdain's four teachers are all admirable examples of professional vanity and pedantry; for they are men whose pride in their respective profession leads them to reciprocal insults and even blows. [1]

> Jourdain: Hola, Mr. Philosopher, you are come in the nick of time with your philosophy. Come, and make peace a little amongst these people here.
>
> Philosophy Master: What's to do? What's the matter?
>
> Jourdain: They have put themselves into such a passion about the preference of their professions, as to call names, and would come to blows.
>
> Phil. Master: O, fie, gentlemen, what need was there of all this fury? Have you not read the learned treatise upon anger, composed by Seneca? Is there anything more base and shameful than this passion, which makes a savage beast of a man? And should not reason be master of all our commotions?
>
> Dancing Master: How, sir? Why he has just now been abusing us both, in despising dancing which is my employment, and music which is his profession.
>
> Phil. Master: A wise man is above all foul language that can be given him; and the grand answer one should make to all affronts, is moderation and practice.

---

1 Tilley, p. 237

Fencing Master: They had both the assurance to compare their professions to mine.

Phil. Master: Should this disturb you? Men should not dispute about vain glory and rank; that which perfectly distinguishes one from another, is wisdom and virtue.

Dancing Master: I maintained to him that dancing was a science, to which one cannot do sufficient honor.

Music Master: And I, that music is one of those that all hages have revered.

Fencing Master: And I maintained against 'em both, that the science of defense is the finest and the most necessary of all sciences.

Phil. Master: And what becomes of philosophy then? You are all three very impertinent fellows, methinks, to speak with this arrogance before me; and impudently to give the name of science to things that one ought not to honour even with the name of art, that can't be comprised but under the name of a pitiful trade of gladiator, ballad-singer, and morris dancer.

Fencing Master: Out, ye dog of a philosopher.

Music Master: Hence, ye scoundrel of a pedant.

Dancing Master: Begone ye arrant pedagogue.

..... (They beat each other out.) [1]

The pedant in addition to being pround is dull and stodgy. Thomas Diagoirus is a good example of this. While making a social call upon Angelique (the daughter of the hypochondriac), he takes a large thesis out of his pocket and presents it to her, saying, "I have supported a thesis against the circulators, which I make bold to present to the young lady, as a homage I owe her of the first fruits of my genius." [2]

---

1 Le Bourgeois Gentilhomme, II, iv, p. 229-30

2 The Imaginary Invalid, II, vi, p. 436

The pedant very seldom speaks in the vernacular. His language is the classical Latin or Greek or else some other foreign language which the ordinary untutored individual cannot understand.

> Pancrace: What do you want to tell me?
>
> Sganarelle: About a certain matter which.....
>
> Pancrace: Pray, what tongue do you intend to use?
>
> Sganarelle: Parblue! the tongue that is in my mouth; you don't suppose that I could borrow that of my neighbor?
>
> Pancrace: I said, what idiom, what language shall you use?
>
> Sganarelle: An, that's another thing.
>
> Pancrace: Do you intend to speak Italian? Spanish? German? English? Latin? Greek? Hebrew? Syriac? Turkish? Arabic?
>
> Sganarelle: No, no.....French, French, French!
>
> Pancrace: Ah, French?
>
> Sganarelle: Of course.
>
> Pancrace: Then come to the other side of me. This ear is donsecrated to foreign and scientific tongues; the other is for the common mother-tongue.
>
> Sganarelle: (aside) Pilosophers of this kind seem to require ceremony. [1]

His language is formal and technical, hardly compresensible.

> Thomas Diafoirus: Madam, just in the same manner as the statue of Memnon gave an harmonious sound, when it was illuminated by the rays of the sun; so, in like manner, do I feel myself animated with a sweet transport at the appearance of the sun of your beauty.

---

1 The Forced Marriage, vi

> And as the naturalists remarks that the flower named the Heliotrope, turns, without ceasing, towards that star of day: so shall my heart, henceforth forever, turn towards the resplendent stars of your adorable eyes, as to its proper pole. Permit me then, madam, now to pay, at the altar of your charms, the offering of the heart, which breathes not after, nor is ambitious of any other glory than that of being till death, madam, your most humble, most obedient, and most faithful servant and husband.[1]

His role is that of confusing rather than attempting to enlighten the individual.

> Phil. Master: What have you in mind to learn?
>
> Jourdain: Everything that I can, for I have all the desire in the world to be a scholar, and it vexes me that my father and mother had not made me study all the sciences when I was young.
>
> Phil. Master: (every bit the pedant) 'Tis a very reasonable sentiment. Nam, sine doctina vita est quasi mortis imago. You understand that, and are acquainted with Latin, without doubt?
>
> Jourdain: Yes, but act as if I weren't acquainted with it. Explain me the meaning of that.
>
> Phil. Master: The meaning of it is, that without learning, life is as it were an image of death.
>
> Jourdain: That same Latin's in the right.
>
> Phil. Master: Have you not some principles, some rudiments of science.
>
> Jourdain: Oh, yes, I can read and write.
>
> Phil. Master: Where would you please to have us begin? Would you have me teach you logic?
>
> Jourdain: What may that same logic be?
>
> Phil. Master: It's that which teaches us the three operations of the mind.
>
> Jourdain: What are those three operations of the mind?

---

1 The Imaginary Invalid, II, vi, p. 343

> Phil. Master: The first, the second and the third. The first is to conceive well, by means of universals. The second, to judge well, by means of categories. The third, to draw conclusions right, by means of figures: Barbara, Clerent, Darii, Ferio, Baralipton, etc.
>
> Jourdain: These words are too crabbed. This logic does not suit me by any means.[1]

The doctor, like the pedant, revels in the use of Latin to confuse his patient. He employs frequently long technical terms to terrorize the sick man. Like the father type, he is a veritable tyrant.

> M. Purgon: I must tell you that I abandon you to your evil constitution, to the intemperature of your bowels, the corruption of your blood, the acrimony of your bile, and the feculency of your humours....And my will is that within four days' time, you enter on an incurable state. ..... That you fall into bradypepsia. ..... From bradypepsia to dyspepsia. ..... From a dissenteria into dropsy. .... And from dropsy into a privation of life where your folly will bring you.[2]

While impersonating the doctor in The Doctor in Spite of Himself, Sganarelle acts in the tradition of the medical man by quoting authorities, spouting Latin and using technical language to confound his already confused patients. Sganarelle, having heard of Hippocrates, quotes him; and he diagnoses freely, though ignorant of medecine.

> For these vapours that I speak to you of, passing from the left side, where the liver is, to the right side, where the heart is, finds that the lungs, which we call in Latin, Armyan, having communication with the brain, which in Greek we call, Nasmus, by means of the hollow vein, which in Hebrew we call, Cubile, meets in its way the said vapours, which fill the ventricles of the

---

1 Le Bourgeois Gentilhomme, II, vi, p. 231

2 The Imaginary Invalid, III, vi, p. 455

> omoplate; and because the said vapours --- comprehend this reasoning well, I pray you; and because the said vapours have a certain malignity --- attend well to this, I conjure you. .... which is caused by the acrimony of the humours engendered in the concavity of the diaphragm, it comes to pass, that these vapours --- --Ossabandus, nequeis, nequer, potarium, quipsa milus. That's exactly the cause of your daughter's being dumb.[1]

Molière's most famous pedants and doctors -- Thomas Diafoirus (The Imaginary Invalid), the Master of Philosophy (Le Bourgeois Gentilhomme), Vadius (The Learned Ladies, 1672), Sganarelle (The Doctor in Spite of Himself), and M. Purgon (The Imaginary Invalid) -- act in the tradition of the Gratiano type of the commedia dell' arte by speaking Latin or other foreign languages, quoting authorities, speaking formally and technically and being overbearingly proud, stodgy, and dull.

A type of character used by Molière and derived by him from the commedia dell' arte is the servant type -- the servante qui parle and the valet. And like the type characters of father, husband, wife and pedant, the valet appears early in Moliere with Sganarelle in The Flying Physician. Of note chiefly is the creation of the valet, Mascarille, who appeared in three plays by Moliere, The Blunderer, The Love Tiff (the first two plays of Moliere both being derived from Italian scenarios), and The Affected Ladies (1659). Mascarille is modelled closely after the Scapino type of the Italian scenarios,

---

1 The Doctor in Spite of Himself, II, vi, p. 415

an unscrupulous bandit and the father of intrigues.[1] The name Mascarille is derived, strangely to say, from the Spanish, from the word maschera, "signifying a small mask which covered the upper part of the face."[2] According to tradition, the actor of the commedia dell' arte wore a mask of this type.

Mascarille has few scruples and infinite resources. He is the "descendant of Panurge and an ancestor of Figaro."[3] Throughout the play The Blunderer, Mascarille is inventing brilliant schemes in order to aid his master in getting the girl he loves. Mascarille is a brilliant, resourceful rascal with a ready flow of wit. In order to get money for Lélie, Mascarille tells Anselme that Pandolfe, Lélie's father, has just died of apoplexy.

> But now, to return to what we were talking of, Lélie has resolved, (and a meritorious action it will be) to regale his father with a splendid funeral, and to cheer the deceased a little on his hard fate, by the pleasure of seeing honours done to his manes; he's left in great circumstances, but as he is a novice in his affairs and cannot yet perceive but the gross of his estatelies in other parts, or what he has here consists in bills, he would beg of you to excuse the too great heat he showed of late and to lend him at least sufficient to defray this last duty.[4]

T is was not his only stratagem to get money for Lélie. He is full of stratagems and tricks to help his master win the girl he loves. Whenever his master blunderers, he re-enlists him-

---

1 Hughes, p. 111

2 Trollope, p. 141

3 Tilley, p. 61

4 The Blunderer, II, iii, p. 19

self in his master's favor, "not from a wish to forgive his master, but from his own love of devilry and determination not to be beaten." [1]

When toward the end of his career, Molière writes of a valet of the type of Mascarille, he gives him the same name of his Italian ancestor, Scapin. He is in many ways like Mascarille -- a clever rascal able to bamboozle two fathers out of their money for the benefit of their sons. He says of himself, "I may say without vanity that no man has been more clever than I in managing all the springs of intrigue." [2]

The female servants are equally as clever as the valets -- with the outstanding ones being Dorine of Tartuffe, Nicole of The Bourgeois Gentilhomme, and Toinette of The Imaginary Invalid.

Dorine, in the list of the dramatis personae of Tartuffe, is spoken of as the suivante de Mariane; but in the comedy she appears in the tradition of a well-trusted upper servant. She is outspoken and talks in a satirical and familiar manner, giving her opinion sometimes upon matters as they arise.

> Mariane: What, would you, sir -----
>
> Orgon: Ay, child, I purpose, by your marriage, to join Tartuffe to my family. I have resolved upon 't, and as I have a right to ---- (Spying Dorine) --- What business have you there? Your curiosity is very great, sweetheart, to bring you to listen in this manner.
>
> Dorine: In troth, sir, whether this report proceeds from conjecture, or chance, I don't know; but they have been just telling me of the news of this match, and I have been making a very great jest of it.

---

1 Trollope, p. 140

2 Chatfield-Taylor, p. 351

Orgon: Why, is it so incredible?

Dorine: So incredible, that were you to tell me so yourself, I should not believe it.

Orgon: I know how to make you believe it thought.

Dorine: ay, ay, sir, you tell us a comical story.

Orgon: I tell you just what will prove true in a short time.

Dorine: Stuff.

Orgon: Daughter, I promise you I'm not in jest.

Dorine: Don't believe your father, madam, he does but joke.

Orgon: I tell you -----

Dorine: No, 'tis in vain, nobody will believe you.

Orgon: My anger at length ------

Dorine: Well, sir, we will believe you; and so much the worse on your side. What, sir, is it possible that with the air of wisdom, and that spacious beard on your face, you should be weak enough but to wish.....

Orgon: Harkee, you have taken certain liberties of late that I dislike. I tell you that, child.

Dorine: Good sir, let us argue this affair calmly. ..... Your daughter is not cut out for a bigot; he has other things to think on. And then, what will such an alliance bring you in? For what reason would you go, with all your wealth, to choose a beggar for a son-in-law? [1]

The suivante, or the waiting-woman, had been a very common personage in the old French comedy, always more or less inanimate; but in this play Molière transformed the character by putting life into it, and "he showed Dorine as an upper servant,

---

1 Tartuffe, II, ii, p. 90

perhaps of middle age, who mixed with her betters and who was permitted to say what she thought." [1] Dorine lightens up all the scenes in which she takes part just as Mascarille had enlivened all the episodes in which he appeared. "Dorine, however, is veracious, while Mascarille, brilliant as he was, can be praised only as a later variation of a traditional stage-type, going back through Italian to Latin comedy ..... In general, the valets of Molière are figures of fantasy, inherited from his predecessors in playmaking, whereas his soubrettes are nearly always truthfully and realistically copied from life." [2]

Nicole acts in the same manner as did Dorine. "Her individuality is chiefly shown in her uncontrollable laughter at the appearance of M. Jourdain in his new clothes." [3] She is a frank and joyous creature. When her master, M. Jourdain, tells her she is to get the house ready for company, her laughter ceases. She does not like her master's company; and she tells him so.

Jourdain: Nicole

Nicole: Your pleasure, sir?

Jourdain: Harkee.

Nicole: Ha, ha, ha, ha, ha.

Jourdain: What does this slut mean?

Nicole: Ha, ha, ha. How you are bedizened! Ha, ha,ha!

---

1 Trollope, p. 366-7

2 Matthews, Molière, p. 155

3 Tilley, p. 236

Jourdain: How 's that?

Nicole: Oh! oh! my stars! ha, ha, ha, ha, ha.

****

Jourdain: I say, you must go clean out the hall, and .....

Nicole: Ha, ha.

Jourdain: Again?

Nicole: Hold sir, beat me rather, and let me laugh my belly-full, that will do me more good. Ha, ha, ha, ha.

Jourdain: I shall run mad.

Nicole: For goodness' sake, sire, I beseech you let me laugh. Ha, ha, ha.

****

Jourdain: But did ever anybody see such a jade as that, who insolently laughs in my face, instead of receiving my orders!

Nicole: What would you have me, sir?

Jourdain: Why, take care to get ready my house for the company that's to come by and by.

Nicole: Ay, I've no more inclination to laugh; all your company makes such a litter her, that the very word's enough to put one in an ill humour.

Jourdain: What! I ought to shut my doors against all the world for your sake?

Nicole: You ought to shut it at least against certain people. [1]

Her part, though less important than that of Moliere's other famous servants, has always been a favorite one with actresses and with the public. [2]

---

1 Le Bourgeois Gentilhomme, III, ii, p. 238-9

2 Tilley, p. 236

Toinette is not a suivante, like Dorante, but a servante, resembling Nicole in that she enjoys the confidence of her young mistress. She is portrayed as the exact opposite of Argan. "Her gaiety, her joy of life, her perception of realities, bring a welcome current of fresh air into the sick man's chamber." [1] Toinette, like Dorine, is more than a servant. She is an integral part of the family; and she voices her opinion on matters frequently and sharply. In The Imaginary Invalid Argan proposes to have Angélique, his daughter, marry the stuffy Thomas Diafoirus.

> Toinette: And with so much wealth as you have, would you marry your daughter to a physician?
>
> Argan: Yes. What business have you, hussy, to concern yourself with this matter, impudence as you are?
>
> Toinette: Good now, softly, sir, you fly immediately to invectives. Can't we reason together without falling into a passion? Come, let's talk in cool blood. What is your reason, pray, for such a marriage?
>
> Argan: My reason is this, that seeing myself infirm, and sick as I am, I would procure me a son-in-law, and relations physicians, in order to depend on good assistance against my distemper, and to have in my family sources of remedies which are necessary for me, and to be myself at consultations and prescriptions.
>
> Toinette: Very well, that's giving a reason, and there's a pleasure in answering one another calmly. But, sir, lay your hand on your heart. Are you really sick?
>
> Argan: How, jade, am I sick? am I sick, impudence.
>
> Toinette: Well, yes, sir, are you sick? Let us have no quarrel about that. Yes, you are very sick. I agree to 't, and more sick than you think; that's over. But your daughter is to marry a husband for herself,

---

1 Ibid., p. 280

> and not being sick, it isn't necessary to give her a physician.[1]

Besides the clever servants, the embodiments of the characteristics of the Zanni, there are servants in Molière which resemble the "boob," Alecchino. Lubin (George Dandin) is a stupid fool, lacking the powers of wit or invention. He naively exposes to Dandin the fact that his master, Clitandre, is engaging in an illicit love affair with Dandin's wife, Angélique. Alain (School for Wives) is dull and boobish. He, like Lubin, is obedient to his master but entirely devoid of the wit and the shrewdness of the clever Mascarille and Scapin. Georgette (School for Wives) and Claudine (George Dandin) are hardly comparable to the clever female servants of Moliere. They, too, are outspoken and frank; but they are of the country-girl type, rather dull, colorless, understanding only the common and the earthy illusions characteristic of the life they lead. It is not these servants for which Molière is remembered. Moliere is best known rather for his Mascarille, his Scapin, his Sganarelle, his Nicole, his Dorine, and his Toinette, who are all frank and outspoken; endowed with the ability to do good practical thinking; and able to invent, through their wit, ingenuity and resourcefulness, schemes of effective intrigue.

Another character type derived from the Italian commedia dell' arte is that of the innamorate and the innamoratte -- the lovers. Most of the major plays of Molière boast of lovers

---

1 The Imaginary Invalid, I, v, p. 421-2

in the dramatis personae; and in each case the lovers are being thwarted by parental opposition in accordance with the tradition of the commedia dell' arte. There are no lovers , male or female, who can be remembered like the fathers and husbands, the wives, the doctors or the servants. That they exist is all that is significant. Each lover, hardly different from the other, has a different name in the different plays. The men are called Lélie, Cléantes, Valère, Horace, Léandre or Cléontes; the women, Clélie, Mariane, Agnes, Isabelle, Lucile or Angélique. What Trollope says of the girls in Molière is equally as true of the boys. "In Molière's lighter comedies the girls are not in themselves interesting. They are hardly more than small pieces of machinery necessary for the action ..... in the play. They were meant to play their parts as puppets, as they did on the Italian stage....., and not more was expected from them. They were made to appear to be in love with some man, though the interest that the reader feels for them is not in their love story, but that they may escape from the tyranny of their fathers and that their fathers should be punished for their selfishness." [1]

Following once again the tradition of the commedia dell' arte where it is important for the actors to understand relationships of characters quickly, Molière practiced the principle of marking the circumstantial observation about mutual relation-

---

1 Trollope, p. 205

ships of characters. Note the similarity between the listing of the dramatis personae of a commedia dell' arte and of a play of Molière.[1]

Scenario: The Intrigues of Love

Pandolfo -- Father of Lucinda and Ottavio
Lucinda --- His daughter and sister of Ottavio
Ottavio --- Son of Pandolfo (unknown)
Colombina - Maid to Lucinda
Cola ------ Servant to Ottavio
Ubaldo ---- Father of Valerio
Valerio --- His son
Stoppino -- His servant
Pasquella - His housekeeper

The School for Wives

Arnolphe ---- otherwise M. de la Souche
Agnes ------- daughter to Henriques
Horace ------ Lover to Agnes
Chrisalde,--- Arnolphe's friend
Henriques --- brother-in-law to Chrisaldes
Orontes ----- Horatio's father and a friend of Arnolphe
A Notary
Alain ------- A country fellow, Arnolphe's man
Georgette --- A country wench, Arnolphe's maid

The characters in Molière, then, are type characters following the tradition of character portrayal in the early French farce and in the Italian commedia dell' arte. Types of humanity are portrayed; and the various types repeat themselves regularly and sometimes rather monotonously in the plays of Molière.

---

1 Mantzius, vol. II, p. 352

Chapter V

Popular Comedy in the Plays of Molière

Characteristic of the French farce and the Italian commedia dell' arte is popular comedy, low humor, with its direct appeal to the vulgar, untutored audiences -- the popular comedy of the farce consisting of physical comedy (beatings, fallings, chasings), the speaking of Latin or unintelligible jargons, vulgarity and name calling, comic repetition, mistaken identities, and disguises; and the popular comedy of the commedia dell' arte consisting of physical comedy, vulgarity, mistaken identity, disguises, and intrigue. Knowing that audience-appeal lay in the realm of the popular comedy, Molière readily adopted from the farce and the commedia dell' arte the methods of attaining delight and laughter. [1]

In this chapter the writer will attempt to show by use of examples and illustrations from the texts of his plays the frequent use of popular comedy by Molière.

Perhaps most frequently used in the plays of Molière is the physical type of comedy as a basis for laughter and mirth. The Jealousy of Smutty-Face, written in the tradition of the commedia dell' arte, is filled with scenes of action. Smutty-

---

1 Matthews, Molière, p. 58

Face, Angélique, her father, her lady-in-waiting, and her lover are all engaged in a quarrel, each trying to make himself heard over the shouting of the other. The Pedant confronts them, telling them all that peace is a wonderful thing. Smutty-Face, becoming angry with the Pedant, ties his legs together. This causes him to fall on his back. Smutty-Face drags him off stage by the cord with which he has fastened his legs. While being dragged off, the Pedant keeps talking continuously and counts on his fingers all the reasons for peace being wonderful as though he were not on his back on the ground at all. [1]

In The Miser appear several delightful scenes containing popular comedy. A scene filled with action is the one in which Harpagon fears that La Flèche may have carried off some of his belongings.

Harpagon: Hast thou carried nothing away from me?

La Flèche: What should I carry away from you?

Harpagon: Come hither that I may see; show me thy hand.

La Flèche: There.

Harpagon: T' other.

La Flèche: T' other?

Harpagon: Yes.

La Flèche: There.

Harpagon: Hast thou crammed nothing in here? (Pointing to his breeches.)

La Flèche: Look yourself.

---

1 The Jealousy of Smutty-Face, xv, p. 87

Harpagon (feeling the knees of the breeches): These wide-kneed breeches are proper receivers of stolen goods; and I wish somebody had been hanged ---------

La Flèche (aside): Ah. How richly does such a fellow deserve what he fears; and what a joy would it give me to rob him.

Harpagon: Heh?

La Flèche: What?

Harpagon: What's it you talk of robbing?

La Flèche: I say that you feel pretty well about, to see if I have robbed you.

Harpagon: That's what I would do. (Feels in La Fleche's pockets.)

La Flèche: Pox take all stinginess and stingy curs. [1]

In another scene Master Jacques threatens to beat Valère; but Valere proves too much for him; and in the end it is he who gets the beating.

Jacques: If I take a stick to ye, I shall tan your hide with your importance.

Valère: How, a stick! (Valere driving him back.)

Jacques: Hay, no. I'm not speaking of that.

Valère: Do you know, Mr. Numbscull, that I can tan your hide.

Jacques: I don't doubt it.

Valère: That, when all's done and said, you are nothing but a scrub and a cook?

Jacques: I know it very well.

Valère: And that you don't know me as yet?

---

1 The Miser, I, iii, p. 125

Jacques: Pardon me.

Valère: You will tan my hide, you said?

Jacques: I spoke it in jest.

Valère: And I've no manner o' relish for your jesting. (Cudgels him.) Know that you are but a scurvy joker.[1]

In The Affected Ladies Mascarille, posing as a nobleman, is asked to pay for services rendered to him. Refusing to pay, he is threatened.

Mascarille: Take away your chair.

Chairman: Then, please to pay us, sir.

Mascarille: (giving him a blow) How, rogue, ask money of a person of my quality?

Chairman: Are poor people to be paid thus, and will your quality get a dinner for us?

Mascarille: Ha, ha, ha, I shall teach you to know yourself. Dare the scoundrels play upon me.

Chairman (taking one of the poles of his chair): Come, pay us quickly.

Mascarille: What?

Chairman: I say, I'll have the money this moment.

Mascarille: This now is an understanding fellow.

Chairman: Make haste then.

Mascarille: Ay, you speak properly, for your part; but t' other rague that knows not what he says. --- There, are you contented?

Chairman: No, I'm not contented, you struck my companion, and ---- (holding up his pole.)

Mascarille: Hold, there, that's for the blow. Everything may be obtained from me, when people take the right method.[2]

---

1 Ibid., III, vi, p. 152
2 The Affected Ladies, vii, p. 190-1

After having been accepted by the affected ladies as noblemen, the two valets, Mascarille and Jodelet, are beaten by their masters.

> La Grange (a stick in his hand): Ah, ah, rogues, what d' ye do here? It's three hours we've been looking for you.
>
> Mascarille(feeling himself beaten): O! o! o! you didn't tell me the blows were to be included.

In The Doctor in Spite of Himself, a play filled with incidents of popular comedy, is as rolicksome as can be. Sganarelle and Martine are bemoaning their fates -- cursing their marriage and themselves for having picked each other as man and wife. Martine complains because Sganarelle is a poor provider for her and her children.

> Sganarelle: When I have drunk well and eaten well, I'll have everyone satisfied in my house.
>
> Martine: And do you mean, sot, that things shall always go so?
>
> Sganarelle: Wife, let us proceed softly, if you please.
>
> Martine: That I shall perpetually endure your insolence and debaucheries.
>
> Sganarelle: Don't put yourself in a passion, wife.
>
> Martine: And that I shall never be able to find a way of bringing you to your duty.
>
> Sganarelle: You know, wife, that I have not a very passive spirit of my own, and that I have an arm sufficiently strong.
>
> Martine: I laugh at your threats.
>
> Sganarelle: My pretty little wife, my honey, your hide itches according to custom.

---

1 Ibid., xiii, p. 201

Martine: I'll let you see that I'm no ways afraid of you.

Sganarelle: My dear rib, you have a desire to force something from me.

****

(Sganarelle takes a cudgel and beats her.)

Martine (crying): Oh! oh! oh! oh! oh!

Sganarelle: This is the true method to make you quiet.[1]

In Love is the Best Doctor Sganarelle, opposed to the marriage of his daughter, Lucinde, to Clitandre, hears of their running off to get married. The scene in which he is detained is filled with music, dancing, and action quite characteristic of the popular element in the commedia dell' arte and the farce.

Sganarelle: Where is my daughter and the physician?

Lysette: They're gone to conclude the rest of the Marriage.

Sganarelle: What marriage?

Lysette: Faith, sir, the woodcock's caught; you imagined you had been in jest, and it proves in earnest.

Sganarelle (endeavors to go after Clitandre and Lucinde, but the dancers hold him): What the devil? Let me go; let me go, let me go, I say! Again? (They endeavor to force him to dance.) Pox take you all.[2]

George Dandin spies on his wife through the keyhole; and seeing her lover with her, he goes into a jealous fit.

Ah! Heaven, it's no longer doubtful. I perceived him through the keyhole! Fate gives me now an opportunity of putting 'em to confusion and to finish the affair.[3]

---

1 The Doctor in Spite of Himself, I, i, p. 398

2 Love's the Best Doctor, III, ix, p. 74

3 George Dandin, II, viii, p. 197

When she is about to be caught in her duplicity by her father and her mother, Angélique pretends disdain for Clitandre, her lover. This scene, too, has its bit of physical comedy.

> Angélique (to Clitandre): What! Dare you treat me in this fashion, after the late affair? And is it thus you disguise your sentiments? I was informed you were in love with me, and that you formed designs of making court to me. ..... As if I was a woman that would violate the vow I've made my husband, or even depart from that virtue my parents taught me. ..... (Making a sign to Claudine to bring a stick)..... What you've done is not the action of a gentleman, and therefore, I shall not use you like a gentleman.
>
> (Angélique takes the stick, and goes to strike Clitandre, who shifts his posture in such a manner that the blow falls upon George Landin.) [1]

The pedants in Le Bourgeois Gentilhomme fight with each other over the superiority of their chosen professions.[2] There is much action and movement in this play.

> Dancing Master: Your hat, sir, if you please. (Jourdain takes off his hat and puts it on over his nightcap; upon which his master takes him by the hand and makes him dance to a minuet air which he sings.) Tol, lol, lol, lol, lol. Tol, lol, lol, twice; tol, lol, lol; tol, lol. In time, if you please. Tol, lol, the right leg. Tol, lol, lol. Don't shake your shoulders so much. Tol, lol, lol, lol, lol. Why, your arms are out of joint.....Hold up your head. Turn out your toes. Your body erect. Tol, lol, lol. [3]

****

> Fencing Master (taking the two foils out of the lackey's hand, and giving one to Jourdain): Come, sir, your salute. Your body straight. A little bearing upon the left thight. Your legs not so much astraddle. Your feet both on a line. Your wrist opposite to your hip. The point of your sword over against your shoulder.

---

1 Ibid., II, x, p. 199

2 Le Bourgeois Gentilhomme, II, vi, p. 231

3 Ibid., II, i, p. 226

> Your arm not quite so much extended. Your left hand on a level with your eye. Your left shoulder more square. Hold up you head. Your look, bold. Advance. ..... (The fencing master gives him two or three home thrusts, crying Parry) [1]

****

> Master Tailor (to his journeymen): Put on this suit of the gentleman's in the manner you do to people of quality. (Enter four journeymen tailors, two of which pull off his straight breeches made for his exercises, and two others his waistcoat; then they put him on his new suit to music; and M. Jourdain walks amongst them to show them his clothes to see whether they fit or not.) [2]

The illustrations shown above serve as examples of the physical type of comedy so frequently present in the plays of Moliere. In his use of this type of comedy it is safe to say that he is showing a distinct influence of the farce and the commedia dell' arte -- the delight in portraying beatings, fallings and excessive movement.

Another type of popular comedy seen frequently in the plays of Molière is vulgarity, the use of risque and earthy language and actions.

> (Dorine approaches Tartuffe.)
>
> Tartuffe: Oh! lack-a-day, pray take me this handkerchief before you speak. (Draws a handkerchief out of his pocket.)
>
> Dorine: What for?
>
> Tartuffe: Cover your bosom, which I can't bear to see. Such objects hurt the soul and usher in sinful thoughts. (3)

---

1 Ibid., II, iii, p. 227

2 Ibid., II, ix, p. 237

3 Tartuffe, III, ii, p. 101

Later, the religious hypocrite tries to make love to Elmire, the wife of his host.

> Tartuffe: (Taking Elmire's hand and squeezing her fingers) .....
>
> Elmire: Oh, you squeeze me too hard.
>
> Tartuffe: 'Tis out of excess of zeal; I never intended to hurt you. I had much rather.....(He puts his hand upon her knee.)
>
> Elmire: What does your hand do there?
>
> Tartuffe: I'm only feeling your clothes, madame; the stuff is mighty rich.[1]

In The Affected Ladies Mascarille and Jodelet boast to the young girls of wounds they have received.

> Jodelet: I was there wounded in the leg by the burst of a grenade, of which I still carry the marks about me. Feel a little, pray; you'll be sensible what a wound it was.
>
> Cathos (putting her hand to the place): The scar is large and ugly.
>
> Mascarille: Give me your hand a moment, and feel this: there just in the back part of my head. Are you at it?
>
> Magdalen: Ay, I feel something.
>
> Mascarille: It's a musket-shot which I received the last campaign I made.
>
> Jodelet: (opening his bosom) Here's a wound which went quite through me at the attack of Graveling.
>
> Mascarille (putting his hand upon the button of his breeches): I'm going to show you a furious wound.
>
> Magdalen: There's no occasion for 't, we believe you without seeing it.[2]

---

1 Ibid., III, iii, p. 103

2 The Affected Ladies, ix, p. 199

In George Dandin there is a rather earthy love scene between Lubin and Claudine, two members of the servant class.

> Lubin: Come hither then, Claudine.
>
> Claudine: What would you have?
>
> Lubin: Come, I tell you.
>
> Claudine: O, fair and softly; I don't like your palmers.
>
> Lubin: Ah, a little bit of love.
>
> Claudine: Let me alone I tell you, I don't understand your joking.
>
> Lubin: Claudine.
>
> Claudine (pushing Lubin away): Ha!
>
> Lubin. Ah, how cross you are to poor folks; fie upon it, how rude that is to deny people. Aren't you ashamed to be handsome and not willing to be carressed? Oh, lud.
>
> Claudine: I'll give you a slap on the face.
>
> Lubin: O, the wild creature! the savage! Out upon 't, faugh, how cruel the slut is.[1]

Alain discusses with Georgette (The School for Wives) his impression of jealousy -- an impression which is characteristic of a man of the soil, a rustic.

> Alain: Jealousy ..... is a thing -- which -- makes people uneasy -- and drives 'em all around the house. I'll give you a comparison, that you may conceive it better. Now tell me the truth, when you've got a mess of porridge, if some greedy gut should come to eat it for you, wouldn't you fall in a passion and be ready to beat him?
>
> Georgette: Ay, I understand it.

---

1 George Dandin, II, i, p. 191

> Alain: It's just in the same manner. Woman really is a man's porridge; and when a man sees other folks endeavoring to dip their fingers in his porridge, he flies immediately into a violent fury.[1]

In the same play Agnès, the girl kept out of contact with the world by her guardian, tells him of her meeting with Horace, the boy who becomes her lover.

> Arnolphe: Didn't he bestow some kisses on you, too?
>
> Agnès: Oh, to that degree! He took my hands and arms and was never weary of kissing 'em.
>
> Arnolphe: Did he take nothing else from you, Agnes? (Seeing her at a loss.) Hah?
>
> Agnès: Well, he did ----
>
> Arnolphe: What?
>
> Agnès: Take-----
>
> Arnolphe: How?
>
> Agnès: The ---
>
> Arnolphe: What d' ye mean?
>
> Agnès: I dare not tell you; for, maybe, you'll be angry with me.
>
> Arnolphe: No.
>
> Agnès: Yes, but you will.
>
> Arnolphe: Lack-a-day, I won't.
>
> Agnès: Swear faith then.
>
> Arnolphe: Faith.
>
> Agnès: He took ------ You'll be in a passion.
>
> Arnolphe: No.

---

1 The School for Wives, II, iii, p. 256

Agnès: No?

Arnolphe: No, no, no, no. What the deuce is this mystery? What did he take from you?

Agnès: He --

Arnolphe (aside): I suffer damnation.

Agnès: He took away the ribbon you gave me; to tell you the truth, I could not help it.

Arnolphe (recovering himself): No matter for the ribbon. But I want to know whether he did nothing but kiss your hands.

Agnès: Why! Do people do other things?

Arnolphe: No, no. But didn't he desire of you some other remedy to cure the disorder he said had seized him.

Agnès: No, you may imagine, had he desired it, I should have granted anything to do him good.[1]

In additon to being filled with physical comedy, the play, The Doctor in Spite of Himself is filled with low vulgar humor. Upon seeing Jacqueline, the nurse, Sganarelle says of her, "'S life! What a lovely piece of stuff it is!" and to her, "Charming nurse, my doctorship is the very humble slave of your nurseship, and I heartily wish I were the happy bantling that sucks the milk of your good graces. (Putting his hand on her bosom) All my medecines, all my skill, all my capacity is at your service....."[2] Later Sganarelle says, "I must take a trial of your nurse's milk ... and visit her breast. ... 'T is the office of a doctor to inspect into the nipples of nurses."[3]

---

1 Ibid., II, vi, p. 260

2 The Doctor in Spite of Himself, II, iv, p. 411

3 Ibid., II, v, p. 412

Inquiring of his patient, Sganarelle starts another vulgar scene.

> Sganarelle: Does she feel any great pain?
>
> Géronte: Very Great.
>
> Sganarelle: That's mighty well. Does she go you know where?
>
> Géronte: Yes.
>
> Sganarelle: Plentifully?
>
> Géronte: I know nothing of that.
>
> Sganarelle: Is the discharge laudable?
>
> Géronte: I'm not skilled in those things. [1]

In addition to actual vulgarity there are many scenes of name calling. When Arnolphe becomes angry at Agnes, he calls her a jade and a hussy.[2] Martine calls Sganarelle "eternal ass," scoundrel, rascal, knave, coward, villain, hangdog, varlet, and thief. He in turn calls her an impudent baggage and a winesack.[3]

George Dandin calls his shrewish wife a traitress [4], a "crocodile that fawns on people in order to murder them,"[5] and Madame Jade. [6]

Mascarille calls the blunderer, Lelie, an ass and a ninny and an "eternal Scatterbrains." [7]

---

1 Ibid., II, vi, p. 414

2 The School for Wives, V, iv, p. 284

3 The Doctor in Spite of Himself, I, i, p. 397-9

4 George Dandin, II, ii, p. 200

5 Ibid., III, viii, p.208

6 Ibid., III, viii, p. 207

7 The Blunderer, I, viii

Characteristic of the French farce, too, is the spouting of jargons and of speaking Latin. This element is seen quite clearly in Moliere. The speaking of Latin was done chiefly by the pedants. This was illustrated in the discussion of the pedant and the doctor as type characters. The use of mumbo-jumbo, jargons, and other sorts of unintelligible meaningless language by Molière is quite predominant in Le Bourgeois Gentilhomme and in The Doctor in Spite of Himself.

One of the best scenes of the speaking of unintelligible, meaningless jargon occurs in Le Bourgeois Gentilhomme following Jourdain's being made a Mamamouchi (a name in itself meaningless). Jourdain spouts off such remarks as "Mahameta per Jordina; Voler far un Paladina de Jordina; Dar turbanta con galera; Per deffender Palestina; Dara, dara, bastonnara; Non tener honta, questa star l'ultima affronta; Hou la ba, bal la chou, ba la ba, ba la ba." [1]

When Sganarelle, the doctor in spite of himself, asks his patient Lucille, "What's the case? What ails you? What's the disorder you feel?" he is answered, "Han, hi, hon, han." [2]

Of greater significance, showing Molière's being influenced by the farce, are the scenes of comic repetition paralleling the Bah scene of Pathelin. Three of the best known scenes of comic repetition existing in the plays of Molière are those of Et Tartuffe, Sans dot, and M. Purgon.

---

1 Le Bourgeois Gentilhomme, V, i, p. 273

2 The Doctor in Spite of Himself, II, vi, p. 413

Upon returning home, Orgon wishes to know how things have fared in the household during his absence.

> Orgon: Have matters gone well the two days that I have been away? What has happened here? How do they all do?
>
> Dorine: My lady the day before yesterday had a fever all day, and was sadly out of order with a strange headache.
>
> Orgon: And Tartuffe?
>
> Dorine: Tartuffe? Extremely well, fat, fair and fresh coloured.
>
> Orgon: Poor man.
>
> Dorine: At night she had no stomach and could not touch a bit of supper, the pain in her head continued so violent.
>
> Orgon: And Tartuffe?
>
> Dorine: He supped by himself before her, and very heartily ate a brace of partridge and half a leg of mutton hashed.
>
> Orgon: Poor man.
>
> Dorine: She never closed her eyes, but burnt so that she could not get a wink of sleep; and we were forced to sit up with her all night.
>
> Orgon: And Tartuffe?
>
> Dorine: Being agreeably sleepy, he went from table to his chamber, and so into a warm bed, and slept comfortably till next morning.
>
> Orgon: Poor man.[1]

Harpagon revels in the idea of nat having to give a dowry to the husband-to-be of his daughter; he keeps repeating happily, "Without a dowry."[2]

---

1 Tartuffe, I, v, p. 84-5

2 The Miser, I, vii, p. 132

Argan is confronted by M. Purgon, his doctor, who is threatening to leave him.

> Purgon: And my will is that within four days' time, you enter on an incurable state.
>
> Argan: Ah, mercy.
>
> Purgon: That you fall into bradypepsia.
>
> Argan: M. Purgon.
>
> Purgon: From bradypepsia into dyspepsia.
>
> Argan: M. Purgon.
>
> Purgon: From dyspepsia into an apepsia.
>
> Argan: M. Purgon.
>
> Purgon: From an apepsia into a lienteria.
>
> Argan: M. Purgon.
>
> Purgon: From a lienteria into a dissenteria.
>
> Argan: M. Purgon.
>
> Purgon: From a dissenteria into a dropsy.
>
> Argan: M. Purgon.
>
> Purgon: And from a dropsy into a privation of life where your folly will bring you.[1]

Other excellent scenes of comic repetition exist. In The Imaginary Invalid, for instance, there is another such delightful scene. Toinette, disguised as a doctor, is examining the patient, Argan.

> Toinette: They are all blockheads, 'tis your lungs that you are ill of.
>
> Argan: Lungs?

---

1 The Imaginary Invalid, III, vi, p. 455

Toinette: Yes, what do you feel?

Argan: I feel from time to time pains in my head.

Toinette: The lungs exactly.

Argan: I sometimes have a mist before my eyes.

Toinette: The lungs.

Argan: I have sometimes a pain at the heart.

Toinette: The lungs.

Argan: I sometimes feel a weariness in all my limbs.

Toinette: The lungs.

Argan: And sometimes I'm taken with pains in my belly, as if 't was the colic.

Toinette: The lungs. [1]

In Love's the Best Doctor a brief phrase is echoed and re-echoes. Sganarelle is anxious over the illness of his daughter.

Sganarelle: She's a slut that won't tell me what ails her.

Lysette: She wants a husband.

Sganarelle (pretending not to hear her): I abandon her.

Lysette: A husband.

Sganarelle: I detest her.

Lysette: A husband.

Sganarelle: I disown her for my daughter.

Lysette: A husband.

Sganarelle: No, don't speak to me of her.

---

1 Ibid., III, xiv, p. 459-60

Lysette: A husband.

Sganarelle: Don't speak to me of her.

Lysette: A husband, a husband, a husband.[1]

In The Rascalities of Scapin (1671) there exists a scene of comic repetition which had its origin in a farce by Cyrano de Bergerac, Le Pedant Joué. In both plays a scheming valet, in order to get money for his master, tells the master's father that he needs ransom for the son who is being held a prisoner on board a Turkish galley. The exclamation in Molière, "Que diable allait-il faire dans cette galère?" is nearly the same as in the play by Cyrano. Trollope maintains that "the idea of the galley scene in Molière's comedy may have been taken from Bergerac or from an Italian play acted before either author was born."[2]

The use of mistaken identity and disguises show Molière's being influenced by both the farce and the commedia dell' arte. In The Blunderer there are disguises and a case of mistaken identity. In order to get Clélie for himself, Lélie disguises himself as an Armenian[3], Mascarille, in order to help him in his pursuits, disguises himself as a Swiss[4]; and Clélie turns out to be the long lost daughter of Trufaldin.[5]

---

1 Love's the Best Doctor, I, iii, p. 58

2 Trollope, p. 495

3 The Blunderer, IV, i, p. 41

4 Ibid., V, iv, p. 55

5 Ibid., V, xv, p. 62

In The Miser there occur cases of mistaken identity; for instead of being paupers and stranger, Valère and Mariane turn out to be long lost brother and sister and the children of the rich Anselme.[1] In The Doctor in Spite of Himself Sganarelle disguises himself through force as a doctor [2]; Toinette, in order to cure her master, does the same in The Imaginary Invalid. [3] Cléontes, in the Bourgeois Gentilhomme, disguises himself as a Turk [4]; Tartuffe, rather than being a religious fanatic, turns out to be a prisoner being hunted by the law. [5] In The Affected Ladies Mascarille and Jodelet disguise themselves as noblemen and dupe the ladies (Magdalen and Cathos) who showed disfavor to their masters. [6]

Due for consideration in the discussion of popular comedy is the subject of comical intrigue -- a notable characteristic of the commedia dell' arte. Comical intrigue is ever-present in the plays of Molière; and this element shows definitely a use of the methods of the Italian popular comedy.

The whole of the play, The Blunderer, was meant to be a comedy of intrigue [7]; and upon close inspection it is noted

---

1 The Miser, V, v, p. 178

2 The Doctor in Spite of Himself, I, vi, p. 407-8

3 The Imaginary Invalid, III, x, p. 457

4 Le Bourgeois Gentilhomme, IV, vi, p. 268

5 Tartuffe, V, vii, p. 126-8

6 The Affected Ladies, xiv, p. 201

7 Trollope, p. 370

that the whole play is concerned with intrigues devised by the valet, Mascarille, to entrap within his schemes in behalf of his master, Lélie, someone from whom he (Lélie) could derive benefit in the desires to get Clélie, the slave-girl, for his own. During the course of the play Mascarille devises some twelve schemes in Lélie's behalf.

"The intrigues of L'Ecole des femmes and L'Avare are indeed of the Italian classical type." [1] Arnolphe is The School for Wives devises intrigues to keep Horace from gaining the love of Agnès. Yet Agnès manages to carry on her love affair under the very eyes of her guardian, outwitting all his scrutiny and precaution. [2] In The Miser, Frosine, the intriguing woman, concentrates all her efforts upon getting Harpagon interested in Mariane. Isabelle (The School for Husbands) resents Sganarelle's domineering attitude. She encourages a young lover; and after disguising herself as her sister, Leonor, she tricks her guardian into consenting to her marrying Valère, making Sganarelle believe he is aiding in the elopement of Leonor. In The Rascalities of Scapin, the plot rests upon the machinations of Scapin in his attempts to cheat his master's father, Géronte, by enmeshing him in intrigue. [3]

There is hardly a play by Molière in which he does not employ this type of comedy; for almost every play boasts of

---

1 Smith, p. 165

2 Oliphant, Mrs., and F Tarver, Molière, (Philadelphia, 1879), p. 58

3 Trollope, p. 493

duped husbands and deceived fathers and contains disguises with the attempt of the person disguised to outwit or stupefy someone else.

The farce and the commedia dell' arte show definite influences upon Molière in that Moliere used for comic effect elements of popular comedy inherent to the farces and to the commedia dell' arte -- physical comedy, vulgarity and name calling, comic repetition, disguises and mistaken identity, and intrigue.

Conclusion

Molière's plays show a combination of the spirit and the method of both the French farce and the Italian commedia dell' arte. His pieces are filled with exhuberant gaiety, action and movement, and wit. His wit, though biting, is coarse and vulgar, earthy in its content and frank in its nature. His presentations are lively and full of animation and buffoonery.

On his canvas he painted mankind with all its faults and foibles. He humorously caricatured contemporary and universal types. Yet all his types are not mere puppets; he made some of his characters individuals and showed by broad and pointed touches that he knew how to form a character and make a man talk with the feeling of a man.

The early years, as they are with all boys, were formative years for Molière; for it was during his youth that he developed his love for the drama, that he learned of the methods of the dramatic genres he later used, and that he became acquainted with the tastes of his countrymen. And like a true genius, he wrote plays of worth to appeal to the tastes of his audiences. That his audiences liked the robust farce and the animated commedia dell' arte is indicative of the fact that he employed the spirit of the two in the development of his dramatic technique. His knowledge of dramatic technique, his theatrical

ability, was invaluable to him; for it enabled him to extract the maximum of comic effect from his themes.

Yet his genius was not confined to the comic effects and devices of the farce and the commedia dell' arte alone. Moliere was a critic of society; he was a moralist, teaching that through excess comes unhappiness. He made comedy the vehicle for teaching his lessons; and he showed his purpose with great comic force. He gave satirical and comic pictures of what he saw and heard; and he described with ridicule the results produced by bad or foolish actions. His lessons are simple, direct and straight-forward. He attacked viciously affectation, pedantry, medecine and tyranny; and by his so doing he influenced the conduct of his contemporary society.

Molière, too, showed that he was not merely limited by the farce and the commedia dell' arte and that he was well versed in the classics by writing, on the one hand, The Misanthrope (1666), a play free from the elements of popular comedy, and on the other hand, such plays as Amphitryon (1668), The Miser (1668), and The Rascalities of Scapin (1671), the basis of the plots of which are found in Plautus's Amphitryon, Aulularia, and The Bacchides respecitively.

Molière, though, most frequently combined the spirit and the dramatic technique of the farce and the commedia dell'Tarte -- that of presenting gaiety, vulgarity, action and type characters -- and created a type of comedy which gives him a high place among the world's greatest dramatists.

Abstract of Thesis

In a study of the plays of Molière, it is to be noted that, although he raised the level of his comedy above that of the popular comedy, the basic ingredients of his plays are those which reflect the spirit and the technique of the early French farce and of the Italian commedia dell' arte. Both genres of the drama which influenced Molière were basically crude forms existing in the early development of dramatic presentations and appealing chiefly to the tastes of the vulgar, popular audiences.

Farce, the outgrowth of the profane element in the drama of the church, is full of frank fun, of exuberant joyous gaiety, of vivacious realism and of reckless vulgarity. The farces, remarkable for their freedom and for their wit, deal with exaggerated, almost impossible, comic incidents, improbably portrayed incongruities, confusions, physical combat. The setting of the farce is in contemporary society with contemporary types and contemporary subjects being delineated. Anything, in a word, of popular appeal is the fit subject of a farce. The farce actors stopped at nothing in their attempts to provoke laughter. Through their inborn abilities as comic actors they gained for themselves reputations and audiences.

In the commedia dell' arte, the entire burden fell upon the actor who spent his lifetime in developing to perfection

a type characterized by the name of which he himself became known and idolized; and it is through the dramatic genius of the actor rather than of the playwright that the commedia dell' arte became a vital force in Italian drama. Commedia dell' arte merely means professional comedy. It is often called a comedy of improvisation or a comedy of masks -- two features of the genre which help to characterize it as a form of drama. In a word, the commedia dell' arte was a theater of professional actors who, in order to identify themselves, wore masks and who, in order to act out the scenario which was in narrative rather than dramatic form, developed a talent for improvisation. In addition to stock characters, the commedia dell' arte was a theater of stock situations and stock speeches with which the actor fortified himself in order to be able to keep the action flowing smoothly and in order to aid in his improvising more readily. The plays of the commedia dell' arte were short; and gestures largely supplied the place of words. Action was the life and soul of every piece that was played. The only end kept in mind by the actor was that of making his portion of the entertainment lively and amusing. And like the farce, the plays of the commedia dell' arte depended upon action, coarse humor, buffoonery and intrigue.

Molière came to know both types of the drama early in his life; for as a boy he watched the comedians on the Pont-Neuf, at the Hôtel de Bourgogne and at the Théâtre du Marais. Molière visited often the Hôtel du Petit Bourbon where he was greatly

influenced and taught by one of the most famous of the Italian buffoons, Scaramouche. Molière learned histrionics and dramatic technique directly from the Italians during his thirteen year Odyssey in the provinces and during he days he shared the stage with the Italians at the Hôtel du Petit Bourbon. His first attempts at dramatic composition were short farces, most of them lost, and two longer plays, The Blunderer and The Love Tiff, following the tradition of the commedia dell' arte and taken directly from Italian sources.

In his plays from The Affected Ladies (first presented on November 18, 1659) to The Imaginary Invalid (first presented on February 10, 1673) Molière showed constantly his having been influenced by the farce and the commedia dell' arte. His dramatis personae are chiefly type characters -- tyrants, lovers, shrews, clever servants, doctors. They are not the static types of the commedia dell' arte; for, though they are types, they show individualities and development and modification in the various plays. The father, Harpagon, though a tyrant, is worlds removed from Argan or Orgon or Jourdain, all fathers and tyrants. Mascarille differs from Sganarelle; and Béline, from Angélique. The pedant and the lovers, perhaps, show little individuality or shades of characterization. It is they who follow most strictly the type characterizations of the commedia dell' arte.

Though there is much polished wit and satire in Molière, the greater part of the comedy is the low, vulgar, crude comedy

which is so characteristic of the earlier popular dramatic types. There are numerous scenes of vulgarity, name-calling, mistaken identity, intrigue, comic repetition and physical combat in Molière. Definitely this is all in keeping with the traditions of the early French farce and the Italian commedia dell' arte.

Molière, in his plays, often ridiculed contemporary fads and foibles. He lashed out against the inadequacies of the medical profession, the stodginess of pedantry, the foolishness of affectation, the unjustness of tyranny, the falseness of hypocrisy, the uselessness and the hearbreak of social climbing. He criticized his France, its shortcomings and its idiosyncracies.

Molière, in short, used elements of the farce and the commedia dell' arte in his dramatic technique. But his dramas were far above and beyond the mere calibre of the earlier popular genres from which he gained his inspiration. Though he reflects the tendencies of the farce and the commedia dell' arte, he raised his drama to a level beyond either and attained for himself, because of his universality and dramatic scope, a prime place in the history of world drama.

Bibliography

Lives of Molière

Of the Lives of Molière listed below, the most significant are starred (*). Without exception, they all treat of Molière's life and of an interpretation of his works as related to his life. The most careful analysis of his works and his life is given by Henry M. Trollope.

Chatfield-Taylor, H.C. *Molière: A Biography
New York, Duffield and Co., 1906

Donnay, Maurice *Molière
Paris, Artheme Fayard, 1911

Matthews, Brander *Molière
New York, Scribner, 1926

Mantzius, Karl *A History of Theatrical Art
Vol. IV Molière and His Times
London, Duckworth and Co., 1905
Translator: Louise von Cossel

Oliphant, Mrs. and Tarver, F. Molière
Philadelphia, Lippincott and Co., 1879

Tilley, Arthur *Molière
London, Cambridge University Press 1921

Trollope, Henry M. *Life of Molière
New York, E.P. Dutton and Co., 1905

Histories of the Drama

In each of the histories of the drama listed below full accounts of the farce and the commedia dell'arte are given. The best texts are starred (*).

Bellinger, Martha Fletcher A Short History of the Drama
New York, Henry Holt and Co., 1927

Cheney, Sheldon *The Theatre; Three Thousand Years of Drama, Acting and Stagecraft
N.Y., Longmans, Green and Co., 1929

Freedley, George and Reeves, John A. — *A History of the Theatre. New York, Crown Publishers, 1941

Gassner, John — *Masters of the Drama. New York, Dover Publications, 1945

Hughes, Glenn — The Story of the Theatre. New York, Samuel French, 1928

Mantzius, Karl — *A History of Theatrical Art. Vol. II: The Middle Ages and the Renaissance. London, Duckworth and Co., 1905. Translator: Louise von Cossel

Matthews, Brander — *The Development of the Drama. New York, Charles Scribner, 1908

The Commedia dell' arte

The following are comprehensive, scholarly accounts of the commedia dell' arte. In the work by Kathleen Marguerite Lea is included many specimen scenarios. That by Lea and by Winifred smith are the most valuable texts.

Duchartre, Piere Louis — The Italian Comedy. New York, John Day Co., 1929. Translator: Randolph T. Weaver

Kennard, Joseph — Masks and Marionettes. New York, MacMillan Co., 1935

Lea, Kathleen Marguerite — Italian Popular Comedy (2 volumes). Oxford, Clarendon Press, 1934

Smith, Winifred — The Commedia dell' Arte: A Study in Italian Popular Comedy. New York, Columbia University Press 1912

Histories of French Literature

The following treat briefly the development of the drama in French literature and the development of Molière's dramatic art.

Guyer, Foster Erwin — The Main Stream of French Literature. Boston, D. C. Heath Co., 1932

Nitze, William A., and Dargan, E. Preston — A History of French Literature, Third Edition, New York, Henry Holt and Co., 1938

Smith, Maxwell A. — A Short History of French Literature, New York, Henry Holt and Co., 1924

* * * * * * * * *

Ashton, H. — A Preface to Molière, Boston, Longmans, Green and Co., 1927

An excellent text for discussions of the civilization of France during the period of Molière and its relation to the works of Moliere.

Harvey, Howard Graham — Theatre of the Basoche, Cambridge, Harvard University Press 1941

A study of the contribution of the law societies to French medieval comedy.

Kennard, Joseph Spencer — History of the Literature of the Italian People, New York, Macmillan Co., 1941

Interesting for its discussion of the commedia dell' arte and its illustration of stock speeches and stock situations.

Moland, Louis — Molière et la comedie italienne, Paris, Didier et Cie., 1867

A complete discussion of the influence of Italy upon the plays of Molière

Nicoll, Allardyce — The Theory of the Drama, New York, Thomas Y. Crowell Co., 1931

An interesting and informative text discussing various types of dramatic literature and the characteristics of each type.

Petit de Julleville, Louis — La Comedie et les moeurs en France au Moyen Age, Paris, Librairie Leopold Cerf, 1886

An excellent text for the treatment of the origin of French comedy and for the discussion of the development of French farce.

Retrospective Review — "French Drama at the Beginning of the Sixteenth Century" London, Volume 18, August, 1854

An interesting magazine article treating the vulgar elements in the French drama at the beginning of the sixteenth century.

Van Laun, Henri — The Dramatic Works of Moliere, vol.1 Edinburgh, William Paterson, 1925

Exceedingly godd introductions to the play, The Blunderer.

Texts of Plays Used (Translator is listed in parentheses.)

Barrett H. Clark — World Drama (vol. 1) New York, D. Appleton and Co., 1933

Farce of the Worthy Master Pierre Pathelin (M. Jagendorf)

Louandre, Charles — Oeuvres (vol. 1) Libraire Armand Colin Paris, 1897

La Jalousie de Barabouille
Le Medecin Volant

Everyman's Library — Molière : Comedies (2 volumes) London, J.M. Dent and Sons Ltd., 1943

Volume 1:

The Blunderer
The Love Tiff
The Miser
The Affected Ladies
School for Husbands
School for Wives
The Doctor in Spite of Himself

Volume 2:

Don Juan
Love's the Best Doctor
Tartuffe
George Dandin
Bourgeois Gentilhomme
The Learned Ladies

The Cheats of Scapin
The Imaginary Invalid

This edition has a fairly good introduction by Prof. F. C. Green.

Wormely, Katherine Prescott Molière, (vol. vi)
Roberts Brothers, Boston, 1897

Sganarelle
The Forced Marriage

Note: All quotations from plays are drawn from the above editions.